ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR BERUVCHI DSC.03/30.12.2019.FIL.19.01 RAQAMLI ILMIY KENGASH

ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI

ERGASHOVA SADOQAT ESHMAMAT QIZI

ESHQOBIL SHUKUR SHE’RIYATIDA SO‘ZNING BADIIY VAZIFASI

10.00.02- O‘zbek adabiyoti (XX asr o‘zbek adabiyoti va hozirgi adabiy jarayon)

FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD) DISSERTATSIYASI AVTOREFERATI

Toshkent – 2025

UO‘K: 89976.34

Filologiya fanlari bo‘yicha falasafa doktori (PhD) dissertatsiyasi avtoreferati mundarijasi

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Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2022.2.PhD/ Fil2475 raqam bilan ro‘yxatga olingan.

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Ilmiy rahbar:	**Pardayev Quldosh Uzaqovich** filologiya fanlari doktori (DSc), professor
Rasmiy opponentlar:	**Yakubov Islamjon Axmedjanovich** filologiya fanlari doktori, professor
	Tog‘ayeva Gulandom Jummayevna filologiya fanlari nomzodi, dotsent
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(2025-yil “5” 04 dagi 01 raqamli reestr bayonnomasi)

H.A. Dadaboyev
Ilmiy darajalar beruvchi ilmiy kengash raisi, filol.f.d., professor

S.X. Muhamedova
Ilmiy darajalar beruvchi ilmiy kengash ilmiy kotibi, filol.f.d., professor

N.A. Jabborov
Ilmiy darajalar beruvchi ilmiy kengash qoshidagi ilmiy seminar raisi, filol.f.d., professor

KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyoti va adabiy-estetik tafakkuri rivojida ijodkor she'riyatidagi shakl va mazmunning so'z estetik qimmatiga ta'siri, poetik tafakkur tadriji, ijodkor mahorati kabi tadqiqotlar muhim ahamiyat kasb etadi. Bu yo'nalishdagi ilmiy ishlarni adabiyotshunoslik oldidagi bugungi talablar darajasida davom ettirish va takomillashtirish har qachongidan ham dolzarbdir. Ma'lumki, Inson tafakkurining yangilanishida, uning ongiga ma'lum bir g'oyani singdirishda hech qaysi soha adabiyotchalik quvvat va imkoniyatga ega emas. Bu esa yangi XXI asr inson tafakkuri taraqqiyotiga, uning tez o'sishi va yangilanishiga jiddiy ta'sir ko'rsatadi.

Dunyo adabiyotida so'zning badiiy vazifasi obraz va ramzlar misolida yangicha tahlili va tarixiy evolyutsiyasini teran anglashga oid tadqiqotlar anchagina. Ijodkor she'riyatining janriy xususiyatlari va mavzu ko'lamini o'rganish muayyan davr she'riyatining spetsifik tabiatini aniqlashda ham muhim omildir. Adabiyotning badiiy vazifasini o'rganish, adabiy muhit, ijtimoiy-ma'naviy hayot muammolarini teran anglash, insonning poetik tafakkur tarziga xos qonuniyatlarni belgilash muhim ahamiyat kasb etadi. Haqiqiy san'atkorning vazifasi esa insoniyatning kelajagini ta'minlovchi umidbaxsh g'oyalarni ilgari surish, ular dunyoqarashida ezgulik, mehr-oqibat kabi fazilatlarni ifodalashga xizmat qiladigan ibratli obrazlarni yaratishdan iboratdir.

Mustaqillik davri o'zbek she'riyatida kechayotgan janr va shakliy izlanishlar shunchaki ijodiy tajriba-poetik eksprement namunalari bo'lib qolayotgani yo'q. Muttasil kechayotgan janr va shakliy izlanishlar shoirlarning yurak amriga, ma'naviy-intellektual ehtiyojiga aylanganligi sababli ham yaxshi natijalar bermoqda. Darhaqiqat, shoirlar ijodida odamdagi odamiylikni kashf etish ustuvor tamoyilga aylanib bormoqda. Yangi o'zbek she'riyatida o'zining samimiy tili o'ynoqi va mahzun, shiddatli va sokin ohanglari bilan badiiy tafakkurimiz miqyosini kengaytirayotgan va hozirgi o'zbek she'riyatida o'z uslubi, taafakkuri va qarashlari bilan dunyoqarashimizga o'zgarish kiritgan shoirlar ijodi adabiy-estetik qimmatga ega. "Bundan yuz yil muqaddam buyuk o'zbek shoiri Abdulhamid Sulaymon o'g'li – Cho'lpon: "Adabiyot yashasa, millat yashar!" degan otashin da'vat bilan maydonga chiqqan edi. Hayot va tarix sinovlaridan o'tgan teran ma'noli bu so'zlar bugun ham o'z ahamiyati va qimmatini yo'qotgan emas. Darhaqiqat, adabiyot, san'at va madaniyat yashasa, millat va xalq, butun insoniyat bezavol yashaydi"[1]. Istiqlol yillarida yozilgan asarlar badiiy-estetik saviyasi ham, mavzu mundarijasi ham, tasvirlash va bayon etish usuli ham rang-barang biri ikkinchisini takrorlamaydi. Bu davrda ijod qilgan ko'plab ijodkorlarda farqli o'laroq Eshqobil Shukur o'ziga xos ohang va uslub bilan adabiyotimizga kirib keldi. Uning bitganlari xalqona dard, xalqchil hamda o'zgacha yangi topilmalar hisoblangan obrazlar bilan ajralib turadi. Eshqobil Shukur she'riyatida xalq og'zaki ijodiga xos sodda, lo'nda ifoda usuli folklor ohanglari bilan uyg'unlashib ketadi. U izlanuvchan, iste'dodli va ko'p qirrali shoir sifatida o'zbek she'riyati rivojida o'z o'rniga ega. Ijodkor haqida dissertatsiyalar, ilmiy maqolalar,

[1]Мирзиёев Ш.М. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният безавол яшайди // Халқ сўзи. – Тошкент, 2017, № 153.

adabiy portretlar yaratilgan bo‘lsa-da, ammo shoir ijodining asosiy xususiyatlari jumladan, obrazlar va ramzlar, so‘zning vazifasi, xalqona ohanglar tasviri kabi ko‘plab masalalar alohida tadqiqot obyekti sifatida o‘rganilgan emas. Bu esa mazkur dissertatsiyaning nechog‘lik dolzarb ekanligini ko‘rsatadi.

O‘zbekiston Respublikasi Prezidentining 2017-yil 16-fevraldagi PF-4958-son “Oliy o‘quv yurtidan keyingi ta’limni yanada takomillashtirish to‘g‘risida”, 2019- yil 8-oktyabrdagi PF-5847-son “O‘zbekiston Respublikasi oliy ta’lim tizimini 2030 yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2019-yil 21-oktyabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”gi Farmonlari, 2017-yil 13-sentyabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”, 2018-yil 5-apreldagi PQ-3652-son “O‘zbekiston Yozuvchilar uyushmasi faoliyatini yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi Qarorlari, O‘zbekiston Respublikasi Prezidentining 2017-yil 3-avgustdagi O‘zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma’ruzasi, 2020-yil 20-mayda Toshkent shahridagi Adiblar xiyoboniga tashrifi chog‘ida adabiyotning ta’sir kuchini oshirish bo‘yicha topshiriqlari hamda mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning Respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga bog‘liqligi. Dissertatsiya respublika fan va texnologiyalar rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish” ustuvor yo‘nalishiga muvofiq ravishda bajarilgan.

Mavzuning o‘rganilganlik darajasi. O‘zbek adabiyotshunosligida lirik asarlar bo‘yicha yozilgan tadqiqotlarda badiiy obrazlar talqini, mavzu ko‘lami, lirik kechinmalar, xalqona pafos hamda folklor an’analari yuzasidan ko‘plab tadqiqotlar amalga oshirilgan[2]. Ammo Eshqobil Shukur she’riyatining mavzu ko‘lami, janriy

[2] Шарафиддинов О. Замон – қалб –поэзия. –Тошкент: Ўз Давлат бадиий адабиёт нашриёти, 1962; Ғафуров И. Лириканинг юраги. Адабий ўйлар. –Тошкент: Ёш гвардия, 1982; Қаҳрамонов Қ. Адабий танқид: янгиланиш жараёнлари. –Тошкент: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси, 2009; Мамажонов С. Шеърият баҳсида. –Тошкент: Адабиёт ва санъат, 1982; Акрамов Б. Шеърият гавҳари (Лирикада образ муаммоси). –Тошкент: Адабиёт ва санъат, 1979; Қурбонбоев И.А. 90-йиллар ўзбек шеъриятида образлилик. Филол. фан. номз...дисс. –Тошкент: 2005; Ҳамдамов У. XX аср ўзбек шеърияти бадиий тафаккури тадрижининг ижтимоий-психологик хусусиятлари. Филол. фан. д-ри...дисс. автореф. –Тошкент: 2017; Жабборов Н. Маърифат надир? –Тошкент: Маънавият, 2010; o‘sha muallif. Адабиёт ва миллий маънавият. –Тошкент: Маънавият, 2015; o‘sha muallif. Замон. Мезон. Шеърият. –Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2015; o‘sha muallif. “Ўткан кунлар”да миллий руҳ ифодаси // Филология масалалари. –Тошкент: 2020, № 2. –Б. 35; Каримов Б. Жадид мунаққиди Вадуд Маҳмуд. –Тошкент: Университет, 2000; Жўрақулов У. Ҳудудсиз жилва. –Тошкент: Фан, 2006; Ғаниев И., Афоқова Н. Озод руҳ фалсафаси. –Тошкент: Фан, 2007; Саримсоқов Б. Фольклоризмлар типологиясига доир// Ўзбек тили ва адабиёти.-1980. –№4. –Б. 37-45; Собиров О. Фольлор анъаналар ҳақида мулоҳазалар// Ўзбек тили ва адабиёти.-1968. –№6. –Б. 24-27; Афоқова. Н. Абдулла Орипов лирикасида бадиий санъатлар. Филол. фан. номз…. дисс. – Тошкент, 1997. – Б. 14; Шарипова Л. XX асрнинг 70-80-йиллари ўзбек шеъриятида фолклоризмлар. Филол. фан. д-ри...дис. автореф. –Тошкент, 2008; Пардаев З. Истиклол даври шеъриятида халкона пафоснинг янгиланиши. Филол.фан.б. фалс.док...(PhD) дисс.автореф. –Тошкент, 2020; Тажибаева Л. Янги ўзбек шеърияти генезиси ва тараққиёт тамойиллари. Филол.фан.б. фалс.док. ...дисс.автореф. –Урганч, 2023; Mamayusupova S. Shukur Xolmirzayev hikoyalarida folklorizmning o‘rni. Filol. fan.b. fals.dok...(PhD) diss.aftoref. –Jizzax, 2024; Ўсарова Л. Абдулла Орипов шеъриятида миллий руҳ ифодаси. Филол.фан.б.

xossalari, obraz va ramz qo‘llash hamda badiiy tasviriy vositalardan foydalanish mahorati masalasi istiqlol adabiyotshunosligida maxsus tadqiqot obyekti sifatida o‘rganilgan emas. Biroq shoir ijodining ba’zi qirralari haqida tadqiqotlar mavjud. Jumladan, Uldona Abdurahmonovaning “Eshqobil Shukur she’riyatida “hayrat” kategoriyasi va uning binarlik tabiati” mavzusidagi dissertatsiyasida[3] shoir ijodida qo‘llangan lirik obrazlar, metafora va istioralar, Dadaxon Muxammadiyevning “Zamonaviy o‘zbek she’riyatida metaforik tafakkur tabiati (Eshqobil Shukur va Abduvali Qutbiddin she’rlari asosida)” dissertatsiyasida[4] Eshqobil Shukur she’riyatining metaforik tafakkur tabiati masalalari tadqiq qilingan bo‘lsa, Iroda Ernazarovaning “Muallif so‘z ijodkorligining lisoniy-kognitiv tahlili (Eshqobil Shukur ijodi misolida)” mavzusidagi dissertatsiyasi[5] hamda Nigora Erkinovaning “Eshqobil Shukur she’rlarining lingvopoetik tadqiqi” mavzusidagi dissertatsiyasida[6] tilshunoslik nuqtayi nazaridan o‘rganilgan. Shuningdek, Abdulla Ulug‘ov[7], Qozoqboy Yo‘ldoshev[8], Nurboy Jabborov[9], Bahodir Karimov[10], Qurdosh Qahramonov[11], Saydi Umirov[12], Rustam Musurmon[13], Komil Niyoz[14] kabi adabiyotshunoslarning kitob, maqola va adabiy suhbatlarida shoirning poetik mahorati, obrazlar tizimi haqida fikr-mulohazalar bildirilgan. Bundan tashqari, shoir ijodi badiiyati haqida Abdulla Oripov, Shavkat Rahmon, Asqad Muxtor, Halima Xudoyberdiyeva, Erkin A’zam, Mirzo Kenjabek, Xurshid Davron, Mahmud Sa’diy kabi ijodkorlar fikr-mulohazalar[15] yuritgan. Shuningdek, Odil Yoqubovning “Karvon qo‘ng‘irog’i”[16] maqolasida, Usmon Azimning “O‘zbekiston adabiyoti san’ati” gazetasida Eshqobil Shukurning ilk she’rlari uchun yozilgan so‘zboshisida[17] ijodkorning badiiy mahorati, so‘z qo‘llash uslubi haqida to‘xtalib o‘tilgan.

Mazkur dissertatsiyada yuqoridagi ishlardan farqli o‘laroq mavzu ilk bor monografik yo‘sinda o‘rganilmoqda.

фалс.док...(PhD) дисс.автореф. –Тошкент: 2020; Абдулҳакимова О. Абдулла Орипов адабий-эстетик қарашлари. Филол.фан.б.фалс.док...(PhD) дисс. автореф. –Тошкент, 2022; Давлатова А. Абдулла Орипов шеъриятида поэтик тафаккур тадрижи. Филол. фан. д-ри. ...дисс. –Тошкент, 2022.

[3] Abdurahmonova U. Eshqobil Shukur she’riyatida “hayrat” kategoriyasi va uning binarlik tabiati: Filol. fan. b. fals. dok...(PhD) diss. – Toshkent, 2024.

[4] Muxammadiyev D. Zamonaviy o‘zbek she’riyatida metaforik tafakkur tabiati (Eshqobil Shukur va Abduvali Qutbiddin she’rlari asosida): Filol. fan. b. fals. dok...(PhD) diss. aftoref. –Toshkent, 2024.

[5] Эрназарова И. Муаллиф сўз ижодкорлигининг лисоний-когнитив таҳлили (Эшқобил Шукур ижоди мисолида). Филол. фан. б. фалс. док...(PhD) дисс. автореф. – Самарқанд, 2022.

[6] Erkinova N. Eshqobil Shukur she’rlarining lingvopoetik tadqiqi. Filol. fan. b. fals. dok...(PhD) diss. aftoref. – Toshkent, 2023.

[7] Улуғов А. Қалб қандили: адабий-танқидий мақолалар. Адабий портрет. Адабий-танқидий очерк. –Тошкент: Akademnashr, 2013. –288 б.

[8] Йўлдошев Қ. Ўзгаришлар доимийлиги // Шарқ юлдузи. –Тошкент, 2013. № 3. – Б. 133-136.

[9] Жабборов Н. Замон. Мезон. Шеърият. –Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2015. – Б. 46.

[10] Каримов Б. Кўнглимни тошга ёрдим // Шарқ юлдузи. –Тошкент, 2022. № 9. – Б. 109-116.

[11] Қаҳрамонов Қ. Қушдан илдиз олдим қанотни гулдан // Ўзбекистон адабиёти ва санъати. –Тошкент, 2014. №16. – Б. 4.

[12] Умиров С. Ашъорлари эш, қобил ижодкор // Ҳуррият. –Тошкент, 2016, 7-сентябр. № 36.

[13] Мусурмонов Р. Қақнус минқоридан таралган наво // Ёшлик. –Тошкент, 1991. №8. – Б. 46.

[14] https://oyina.uz/uz/article/70.

[15] https://kh-davron.uz/yangiliklar/eshqobil-shukur-haqida-eshqobil-shukur-sheriyat-kechasi.html.

[16] Ёқубов О. Карвон қўнғироғи // Ўзбекистон адабиёти ва санъати. –Тошкент,1988, 29 апрелъ.

[17] Азимов У. Оқ йўл. // Ўзбекистон адабиёти ва санъати. –Тошкент,1984, 19 декабрь.

Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti ilmiy-tadqiqot rejasiga muvofiq "O'zbek mumtoz va zamonaviy adabiyotini o'rganishning konseptual muammolari" mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi Eshqobil Shukur lirikasi misolida ijodkorning obraz yaratish mahorati, xalqano ohanglar, badiiy tasviriy vositalarni qo'llash uslubini yaxlit o'rganish, ijodkorning so'z qo'llash salohiyati va uning badiiy vazifasini ochib berishdan iborat.

Tadqiqotning vazifalari:

Eshqobil Shukur she'riyatida shakl va mazmunning so' z estetik qimmatiga ta'sirini tekshirish, lirikasining mavzuiy tasnifi va janriy xosalarini ilmiy asoslash, she'rlarining g'oyaviy yo'nalishi, kompozitsion rang-barangligi, xalqona ohanglarga alohida e'tibor berilganligini dalillash;

shoir lirikasidagi obrazlar va ramzlar tizimini tasnif hamda tahlil qilish, shoirning obraz yaratish mahoratini ilmiy asoslash, obrazlarda ijodkor ruhiyati uyg'unligi va o'zbek xalqi adabiy-estetik tafakkuri rivojiga qo'shgan hissasini ochib berish;

ijodkorning badiiy san'atlardan foydalanish mahoratini ko'rsatish, badiiy tasviriy vositalarda shoir ruhiyatining mutanosibligini dalillash va she'rlarida folklor an'analarining yoritilishini ilmiy asoslash;

Eshqobil Shukur lirikasida tarixiy o'tmish va ajdodlar obrazining metaforik aks ettirilishida poetik vositalardan mahorat bilan foydalanib, original obrazlar yaratganini aniqlash.

Tadqiqotning obyekti sifatida Eshqobil Shukurning "Yurakni o'rganish" (1984), "Sochlari sumbul-sumbul" (1988), "Tungi gullar" (1989), "Yashil qushlar" (1995), "Hamal ayvoni" (2003), "Ko'z yumib ko'rganlarim" (2013) kabi she'riy to'plamlari tanlangan.

Tadqiqotning predmetini Eshqobil Shukur lirikasida poetik shakl va mazmunning mutanosibligi, obrazlar, ramzlar tasnifi va talqini, badiiy san'atlar tahlili, xalqona ohanglar, diniy-ma'rifiy, xalq va millat, erk va ozodlik tabiat hamda ishqiy mavzudagi she'rlari talqini tashkil etadi.

Tadqiqotning usullari. Dissertatsiya mavzusini yoritishda biografik, qiyosiy-tarixiy, germenevtik, statistik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Eshqobil Shukur she'rlari misolida so'zning badiiy vazifasi va estetik mohiyati dalillanib, shoir lirikasining mavzuiy tasnifi va janriy xossalari aniqlangan va she'rlarining g'oyaviy yo'nalishi, kompozitsion rang-barangligi, xalqona ohanglarga alohida e'tibor berilganligi ochib berilgan;

shoir lirikasida obrazlar hamda ramzlar tizimi aniqlanib, shoirning obraz yaratish mahorati asoslangan va obrazlarda ijodkor ruhiyati uyg'unligi va o'zbek xalqi adabiy-estetik tafakkuri rivojiga qo'shgan hissasi misollar orqali aniqlangan;

ijodkorning badiiy san’atlardan foydalanish mahorati aniqlanib, badiiy tasviriy vositalarda shoir ruhiyatining mutanosibligi dalillangan va she’rlarida folklor an’analarining yoritilish masalasi misollar asosida isbotlangan;

Eshqobil Shukur lirikasida tarixiy o‘tmish va ajdodlar obrazining metaforik aks ettirilishi dalillangan va shoir poetik tasviriy vositalardan mahorat bilan foydalanib, poetik obrazlarning badiiyligini ta’minlaydigan tazod, mubolag‘a, talmeh, o‘xshatish, sifatlash kabi turli badiiy san’atlar qo‘llab original she’rlar yaratgani ilmiy asoslangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Eshqobil Shukur lirikasining asosiy g‘oyasi xalqona badiiy tafakkur, o‘zbek millati tarixidagi ijtimoiy hodisalar bilan bog‘liqligi, mazkur poetik hodisaning milliy zaminga egaligi ilmiy tadqiqot va o‘quv jarayoni uchun xizmat qilishi dalillangan;

shoir lirikasining milliy tarix, ijtimoiy ideal va badiiy tafakkurning adabiyotshunoslik kontekstida talqin etilishi natijasida qadriyatlar va ajdodlar obrazining tasviriga oid ilmiy xulosalar yosh avlod ma’naviyati, ilmiy va badiiy tafakkuri takomili uchun amaliy ahamiyat kasb etishi isbotlangan.

shoir lirikasida obrazlar hamda ramzlar tizimi tasnifi va tahlili aniqlanib, shoirning obraz yaratish mahorati, obrazlarda ijodkor ruhiyati uyg‘unligining aks etishi va badiiy-estetik o‘ziga xosligi ilmiy asoslangan.

Eshqobil Shukurning turli badiiy san’atlardan foydalanish mahorati, badiiy tasviriy vositalarda shoir maqsadining namoyon bo‘lishi va she’rlarida folklor an’analarining yoritilishi masalasi yosh avlod ilmiy va badiiy tafakkuri takomili uchun muhim ahamiyat kasb etishi dalillangan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo‘yilganligi, qo‘llanilgan ilmiy usullar va nazariy ma’lumotlarni berishda aniq ilmiy manbalarga tayanilgani, tahlilga tortilgan materiallarning ilmiy metodlar vositasida asoslanganligi, nazariy fikr va xulosalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlanganligi, adabiyotshunoslikning zamonaviy ilmiy konsepsiyalari asosida tahlil va talqin qilinganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqotning ilmiy ahamiyati Eshqobil Shukur biografiyasiga, she’riyatiga oid tadqiqotlarda erishilgan nazariy qarashlarni yangilashi va to‘ldirishi, she’rlarida mavzu, janr va obrazning o‘rni, ramz va badiiy san’atlar hamda badiiy-estetik vazifasiga doir ilmiy-nazariy qarashlarni boyitishi bilan izohlanadi.

Tadqiqotning amaliy ahamiyati zamonaviy o‘zbek she’riyatining nazariy asoslari hamda she’riyatda so‘zning badiiy vazifasiga doir ilmiy tadqiqotlar uchun material bera olishi, oliy o‘quv yurtlarining “Filologiya va tillarni o‘qitish (o‘zbek tili)” ta’lim yo‘nalishida “Adabiyot nazariyasi”, “Hozirgi adabiy jarayon”, “O‘zbek adabiy tanqidi tarixi” kabi fanlardan ma’ruzalar o‘qishda va amaliy mashg‘ulotlar o‘tkazishda, darsliklar va o‘quv qo‘llanmalar yaratishda manba bo‘lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarning joriy qilinishi. Eshqobil Shukur she’riyatida so‘zning badiiy vazifasi tadqiqi bo‘yicha olingan ilmiy natijalar asosida:

Eshqobil Shukur she’rlari misolida so’zning badiiy vazifasi va estetik mohiyati, shoir lirikasining janriy xossalari va she’rlarining g‘oyaviy yo‘nalishi, kompozitsion

rang-barangligi, xalqona ohanglarga alohida e’tibor berilganligiga oid ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan PZ-2020042022 raqamli “Turkiy tillarning lingvodidaktik elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti 2024-yil 27-noyabrdagi 04/1-3396-son ma’lumotnomasi). Natijada, ijodkorning badiiy san’atlardan va obrazlardan foydalanish mahorati, badiiy tasviriy vositalarda shoir ruhiyatining mutanosibli va she’rlarida folklor an’analarining yoritilish masalasiga oid xulosalar elektron platforma materiallarini boyitishga xizmat qilgan;

shoir lirikasida obraz va ramzlar tizimi aniqlanib, shoirning obraz yaratish mahorati asoslangani, obrazlarda ijodkor ruhiyati uyg‘unligi va o‘zbek xalqi adabiy-estetik tafakkuri rivojiga qo‘shgan hissasiga oid ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan PZ-2020042022 raqamli “Turkiy tillarning lingvodidaktik elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti 2024-yil 27-noyabrdagi 04/1-3396-son ma’lumotnomasi). Natijada, shoirning badiiy tasviriy vositalardan foydalanish mahorati, obrazlar tasnifi, ijodkorning o‘zbek xalqi adabiy-estetik tafakkuri rivojiga qo‘shgan hissasiga oid ilmiy xulosalar elektron platforma materiallarini boyitgan;

shoir she’rlaridagi poetik obrazlarning badiiyligini ta’minlaydigan tazod, mubolag‘a, talmeh, o‘xshatish, sifatlash kabi turli badiiy san’atlar qo‘llangan original asarlaridagi milliy ruh masalasiga oid ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan PF-201912258 raqamli “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti 2024-yil 27-noyabrdagi 04/1-3397-son ma’lumotnomasi). Natijada, Eshqobil Shukur she’rlari misolida so’zning badiiy vazifasi va estetik mohiyatiga oid ilmiy materiallardan elektron platforma materiallarini tayyorlashda foydalanilgan;

Eshqobil Shukur lirikasida tarixiy o‘tmish va ajdodlar obrazining metaforik aks ettirilishi va shoir poetik tasviriy vositalardan mahorat bilan foydalangan turli janrdagi she’riy asarlar tahliliga oid ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan PF-201912258 raqamli “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti 2024-yil 27-noyabrdagi 04/1-3397-son ma’lumotnomasi). Natijada, shoir lirikasining mavzuiy tasnifi va janriy xossalariga oid ilmiy materiallardan elektron platforma materiallari boyitilgan.

Tadqiqot natijalarining aprobatsiyasi. Dissertatsiya natijalari 9 ta ilmiy-amaliy anjumanlarda, jumladan, 5 ta xalqaro va 4 ta respublika ilmiy-amaliy anjumanlarda muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinishi. Dissertatsiya mavzusi bo‘yicha jami 21 ta ish, jumladan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 12 ta maqola, jumladan, 6 tasi respublika hamda 6 tasi xorijdagi ilmiy jurnallarda nashr etilgan.

Dissertatsiyaning hajmi va tuzilishi. Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan iborat. Tadqiqotning umumiy hajmi 139 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan bo‘lib, tadqiqotning maqsadi, vazifalari, obyekti, predmeti, fan va texnologiyalar rivojining ustuvor yo‘nalishlariga mosligi, tadqiqotning ilmiy yangiligi, amaliy natijalari, ishonchliligi, olingan natijalarning nazariy va amaliy ahamiyati, amaliyotga joriy etilishi, aprobatsiyasi, nashr qilingan ishlar va dissertatsiya tuzilishi bo‘yicha ma’lumotlar keltirib o‘tilgan.

Dissertatsiyaning dastlabki bobi **“Shakl va mazmunning so‘z estetik qimmatiga ta’siri”** deb nomlangan bo‘lib, birinchi paragrafida ***“Shoir she’rlarining shakl va janr xossalari”*** tadqiq qilingan. Qushning ikki qanoti bo‘lgani kabi badiiy asar ham ikki qanot – shakl va mazmun birligiga ega. Ular doimo bir-birini taqozo qiladi. Adabiyotshunoslikka doir asarlarni kuzatar ekanmiz, shakl va mazmunning birlamchi, ikkilamchilik xususiyatlari hamda komponentlarining tasnifi masalasida turlicha fikrlar mavjudliligini kuzatamiz. Demak, bu turfalik shakl-mazmun chegarasi hamda tarkibiy unsurlarga bo‘linishi shartli tushuncha degan xulosani beradi. Shunga qaramay, To‘xta Boboyevning mavzu va g‘oyani mazmun unsuri; tur, janr va she’r tuzilishini esa badiiy shakl hodisasi sifatida ajratishi[18] asosli ekanligini ko‘rsatadi. Bobning mazkur faslida shaklning asosiy unsurlari hisoblanmish janr xossalari, vazn va she’riy shakllar, ularning tadrijiy takomili masalalari Eshqobil Shukur she’riyati misolida ochib berildi. Unda Eshqobil Shukurning dastlabki to‘plamida ikkilik va to‘rtlik she’riy shakllar ustuvorlik qilsa-da, keyingi to‘plamlarida esa *masnaviy, musabba, murabba, muxammas, musaddas, mustasne’* shaklidagi va turli bandli she’rlar mavjudligi aniqlanib, shoir she’riyatining shakliy tadriji tadqiq qilingan. Jumladan, Shoir ijodida 8 ta muxammas uchraydi. Taxmis qilingan muxammas mavjud emas. Shoir muxammaslarining deyarli barchasi sarlavhaga ega. Sarlavhalar esa she’rdan ko‘zlangan poetik maqsadni ochib berish uchun xizmat qilgan. Eshqobil Shukur o‘z muxammaslariga “So‘nggi jadid”, “Ulg‘ayish”, “Xotiralar”, “Yo‘qlov”, “Alpomish” ohanglarida” kabi nomlarni qo‘yadi. Shoirning “Hamal ayvoni” to‘plamida 1 ta musaddas bo‘lib, “Subhi sahar”[19] deb nomlanadi. Shuningdek, “Hamal ayvoni” to‘plami to‘qqiz bandlik she’r shakli bilan yakunlangan, kitobning boshqa o‘rinlarida uchramaydi. She’riy shaklning **mustasne’** yoki **tasne’** deb nomlanuvchi bu turi ijodkor so‘z qudratining hosilasidir.

Eshqobil Shukur she’riyatining yana bir ko‘zga tashlanadigan jihati janrlarning turfaligidir. Ushbu faslda shoirning *marsiya, doston, qo‘shiq, bag‘ishlov, sonet*

[18] Бобоев Т. Адабиётшунослик асослари. – Тошкент: Ўзбекистон, 2001. – Б. 519.
[19] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – Б. 270.

janridagi she’rlari ham tadqiq etildi. Shoir ijodidagi marsiyaning yig‘i-yo‘qlov turi lirik qahramonning o‘z tilidan aytiluvchi “Mengim momoning yo‘qlovi”[20] deb nomlanadi. Mazkur marsiyada inqilob davrida vatanidan surgun qilingan, xorijda o‘z-o‘ziga yo‘qlov aytib, dunyodan o‘tgan Mengim momoning giryasi-yig‘isi o‘z aksini topgan bo‘lib, she’rga barmoq vaznining 7 lik turkumi tanlangan. Chunki, qisqa bo‘g‘inli bandlar emotsional va ruhiy holat shiddatini ochib berishda qo‘l keladi. 10 banddan iborat ushbu marsiya muxammas shaklida yozilgan, faqatgina 9-band mustasne’ shaklida. Har band oxirida ***“Voy, Mengim-a, sho‘r Mengim. Uvv!.. Uv!!!”*** misrasi naqorat shaklida keladi. Bu misra xalq og‘zaki ijodi ta’sirida yuzaga kelib, marsiyaning hasrat darajasini oshirib berishga xizmat qiladi.

Shoir ijodida nisbatan murakkab bo‘lgan g‘arb she’riyatiga xos sonet janrining go‘zal na’munasini ko‘rishimiz ijodkor mahoratning yana bir cho‘qqisi sifatida bo‘y ko‘rsatadi. “Tilsiz shovullaydi uzun sochlaring…”[21] misralari bilan boshlanuvchi mazkur she’r 4 banddan iborat bo‘lib 1-band a-b-a-b, 2-band d-e-f-e, 3-band g-h-g, 4-band h-g-h shaklda qofiyalanib kelgan.

Sonetning asosiy talabi 4 qismdan tashkil topib, dastlabki ikki qism to‘rt misradan, oxirgi ikki qism uch misradan iborat bo‘lishini hisobga olib aytish mumkinki, Eshqobil Shukurning ushbu soneti janr talablariga to‘liq javob bera oladi.

Bobning ikkinchi paragrafida ***“Shoir she’riyatining mavzuiy tasnifi”*** tadqiq etilgan. Adabiyot-inson ongi va shuurini to‘lqinlantiradigan, adabiy-estetik dunyoqarashini boyitadigan alohida hodisadir. Adabiyotning barhayotligi ijodkor mahorati va badiiy tafakkurining nechog‘lik ko‘lamdor ekanligi bilan o‘lchanadi. Ta’kidlash joizki, zamon o‘tishi, davr yangilanishi bilan ijodkorlarning dunyoqarashida ham evrilishlar kuzatiladi va bu o‘z o‘rnida asarlariga ham ko‘chadi. XX asr ijodkorlari asarlarida ana shunday turfa ohang va mavzularni ko‘rishimiz mumkin. Shunday ijodkorlardan biri O‘zbekistonda xizmat ko‘rsatgan madaniyat xodimi Eshqobil Shukurdir. Shoir XX asrning 80-yillarida adabiyot maydoniga kirib kelgan yangi avlodning peshqadamlaridan sanaladi. Adabiyotshunos Qurdosh Qahramonov ta’biri bilan aytganda: “Saksoninchi yillar avvalida ijod maydoniga kirib kelgan yosh iste’dod sohibi Eshqobil Shukur she’rlari asosini botiniy olam manzaralari tashkil etdi. Bu olam turfa xil timsol-u tasvirlar, shakllarda namoyon bo‘lsa-da, bosh maqsad-muddao o‘zgarmadi — ko‘ngilga qarab evrilish, o‘zlikni izlash yetakchi mavzu bo‘lib qoldi”[22]. Eshqobil Shukur she’riyatiga nazar solsak, unda bolalik xotiralari, inson va tabiat, tinchlik, el-yurtga muhabbat, xalq hayoti va qadriyatlar bilan bog‘liq so‘nmas adabiy mavzularning yangicha ifodalarini kuzatamiz.

She’r mavzusi individual hodisa ekanligini hisobga olsak, har bir shoir o‘z asarlarini turli mavzularda bitadi. Zamon o‘zgarar ekan mavzular qamrovi ham kengayib boradi. Eshqobil Shukur she’rlarini mavzusiga ko‘ra quyidagicha tasnif qilish mumkin:

Vatan va millat mavzusidagi she’rlar;
erk va ozodlik mavzusidagi she’rlar;

[20] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – Б. 36.
[21] Shu muallif. Ko‘rsatilgan asar. – Б. 144.
[22] Қаҳрамонов Қ. Қушдан илдиз олдим қанотни гулдан // Ўзбекистон адабиёти ва санъати. –Тошкент, 2014. №16. – Б. 4.

ishqiy mavzudagi she'rlar;
diniy-tasavvufiy mavzudagi she'rlar.

Eshqobil Shukurning 1988-yil nashr etilgan ilk "Sochlari sumbul-sumbul…" to‘plamidan o‘rin olgan 66 ta she’rning 10 ga yaqinida Vatan va millati, eldoshlari taqdiridan qayg‘urgan lirik qahramon ruhiy kechinmalariga guvoh bo‘lamiz. "Minnatdorchilik"[23] she’rida shoir o‘ziga xos bo‘lgan xalqona uslubni qo‘llaydi va millatdosh ma’nosida "eldoshlarim" undalmasini keltirgan holda she’rga yangi bir poetik ruh bag‘ishlaydi hamda eldoshlaridan minnatdorchilik tuyg‘ularini ochiq- oydin "aylanay" so‘zi orqali ifodalaydi:

Eldoshlarim…
Jon desa jon bergan, eldoshlarim,
Aylanay bergan jonlaringizdan.
Menga Vatan bergan, eldoshlarim,
Aylanay bergan Vatanlaringizdan.

Shoirning Vataniga bo‘lgan muhabbati badiiy bo‘yoqlarda tasvirlanadi. Keyingi misralarda "qo‘sh-qo‘sh ko‘ngillar", "juft-juft hurkak singillar", "davra-davra og‘a-inilar"ni bergan eldoshlariga minnatdorchilik tuyg‘ularini izhor eta turib, ularga tilak ham bildiradi. "Qadimgi bitik toshlarga yozuvlar" turkumining 5-qismidagi "O‘lmas askarlar"[24] she’rida notinch zamonning dahshatlari dastidan o‘z Vatanini kipriklarida ko‘tarib, ming azoblarni boshidan kechirgan, bosqinchilar tomonidan ezilgan xalqqa "haykal qo‘yadi". Shoirning ilk to‘plamidan o‘rin olgan "Orol"[25] to‘rtligi ham xalq birligi, birdamligini badiiy bo‘yoqlarda ifodalaydi.

Ta‘kidlash joizki, shoir ijodida erk va ozodlik mavzulari alohida tahlilni talab etadi. Sababi, Eshqobil Shukur bu mavzularni shunchaki qog‘ozga tushurmaydi, balki o‘quvchiga ozod ruh va erkin fikr berishni o‘z oldiga maqsad qilib qo‘yadi. Jumladan, 6 qismlik har bandi 9 misradan tashkil topgan "Ozodlik"[26] she’ri fikrimiz dalilidir. She’rning birinchi bandida *"Bir parcha yuragim erk deb bo‘zlagan"* misrasi butun she’rning yukini olgan. She’rning keyingi bandida ham ozodlik uchun kurashgan ammo nohaq qamalgan, umrining so‘ngiga qadar erkka tashna bo‘lib, "turma tuynugiga osilgan oyga eng so‘ngi kitobini yozgan" Qodiriy hamda "Sibir shamoliday uvillagan" Usmon Nosir obrazlari tasvirlanadi. Bu kabi ohoriy tashbehlar ikki ijodkorning hayot yo‘lini ko‘z oldimizda yaqqol gavdalantiradi. She’rning 5-bandida birgina to‘rtlik bilan "paxta siyosati" sabab o‘zligidan, erkidan, halovatidan, o‘z yashamidan ayrilgan qishloq odamlarining hayotini yangi kuyov obrazi orqali ochib beradi.

…Yoshligim oy kabi balqqan pallada,
Sirlar tabassumday gullagan palla...
Kuyovlik kunlarim qoldi dalada,
Chimildig‘im — dala, kelinim — dala.

Va nihoyat eng so‘ngi bandda "quyosh arzandasi, ko‘ngil hulkari" bo‘lgan ozodlik "yurak saharida ko‘rinish" beradi! Aynan uning ko‘rinishi tongga to‘g‘ri

[23] Шукуров Э. Сочлари сумбул-сумбул. –Тошкент: Адабиёт ва санъат, 1988. – Б. 10.
[24] Shu muallif. Ko‘rsatilgan asar – Б. 35.
[25] Shu muallif. Ko‘rsatilgan asar. – Б. 57.
[26] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – Б. 301.

kelgani ham bejiz emas. Tong bu yangi hayotning, yangi davrning lirik qahramon orzusidagi “erkin tong” ning boshlanishidir:

Yurak saharida ko‘rinish berding,
Quyosh arzandasi, ko‘ngil hulkari.
Keksaygan otamday men sari yurding,
Non reza –bolamday kelding men sari…

Ozodlikning lirik qahramonga keksaygan otasiday va bolasiday yuz kelishi tashbeh tarzda bekorga qo‘llanmagan. Bu yerda “keksa ota” o‘tmish ozodligi bo‘lsa, “bola” kelajak erkiga bo‘lgan ishonchdir.

Barcha ijodkorlarda bo‘lgani kabi shoirning ishq, sadoqat, mehr-muhabbat, sevgi mavzularidagi ichki dard bilan yozilgan she’rlari ham talaygina. Shoir bu tuyg‘uni yuksak darajaga ko‘taradi, uning turfa xil ohanglarini yuzaga chiqaradi. Masalan, “Sevgining bir kuni”[27] nomli she’rida hali hech kimda uchramaydigan ohang va takrorlardan mahorat bilan foydalanadi. Shoir ushbu she’rida misralar qariga chuqur ma’nolar yuklaydi. Yor ishqida bedor oshiq uchun vaqtning o‘tishi, hatto falakning aylanishi og‘irdek tuyiladi. Teraklar ham oshiqdek og‘ir-og‘ir silkinib kuylaydilar. Tonglar otishi ham sekinlashib ketgan, go‘yo butun yer yuzi oshiq hayollari bilan band, soat millari sekinlashgandek, hamma narsa shoshmasdan harakatlangandek. Shoir she’rlari tarbiyaviy ahamiyatga ega ekanligini uning zamiridagi mazmun-ma’nodan anglash qiyin emas. “Nasoyimul muhabbatga sayr” turkumi xalqimiz uchun yuksak ma’rifiy ruhdagi she’rlardan iborat bo‘lib, turkumdan o‘rin olgan har bir misra diniy-tasavvufiy mohiyat bilan sug‘orilgan.Turkumining so‘nggi qismi shayx Zunnun Misriy haqida bo‘lib, 3 bo‘limdan iborat: **“Uch ilm hikmati”, “Surat va siyrat”, “Yashil o‘lim”.** “Uch ilm hikmati” qismida Ilm, Tavba, Muhabbat, Haqiqat istilohlariga ta’rif berib o‘tiladi.

Umuman olganda, shoir she’riyatining mavzular ko‘lami kengligi, she’rlarining go‘zal badiiy tasviriy vositalarga boyligi, shoir ohorli ifodalardan mahorat bilan foydalanganini kuzatish mumkin.

Dissertatsiyaning ikkinchi bobi “**Obraz va ramzning nazmiy ifodasi”** deb nomlangan. Birinchi paragrafda ***“Shoir she’riyatida badiiy obraz takomili”*** masalasi ochib berilgan. Bilamizki, she’riyatning asosiy xususiyatlaridan biri obrazlilikdir. Eshqobil Shukur she’riyatida obrazlarning rang-barangligini kuzatamiz. U goh daraxt goho maysa, gul bo‘lib, gohida esa hurkak ohu va yirtqich yo‘lbars, beozor qushlar, kuylovchi-yig‘loq toshlar hamda gullayotgan nay sadolari bo‘lib, she’rga ruh olib kiradi. O‘sha ruh – obraz demakdir. Shoir ijodini kuzatar ekanmiz, u o‘zining ilk mashqlaridanoq oddiygina izhor emas, poetik izhorga, obrazli ifodaga harakat qiladi. Zero, adabiyotshunos olim Bahodir Karim yozganidek, Eshqobil Shukur “…ayni damda “olovli muzlar”ni, o‘zaro murosa qilmaydigan so‘z birikmalardan foydalanadi. She’r tabiati ularni ko‘taradi. She’rni ma’nolar, sirlar, lahzalar bezaydi. Gohida idrok zo‘riqadi. Qayta o‘qishga, o‘ylash va tasavvurga ehtiyoj paydo bo‘ladi”[28].

[27] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – Б. 14.
[28] Каримов Б. Кўнглимни тошга ёрдим // Шарқ юлдузи. –Тошкент, 2022. № 9. –Б. 112.

Eshqobil Shukur she’rlarida uchraydigan obrazlar mohiyatini yanada teranroq anglash va tahlil qilish maqsadida quyidagicha tasnif qilish mumkin:

1. *Vatan va xalq obrazi.*
2. *Insonlar obrazi*
3. *Majoziy obrazlar.*
4. *Detal obrazlar.*

Shoir o‘z she’rlarida bolaligi o‘tgan “Boymoqli” qishlog‘i, qir-adirlari, xushmanzara bog‘lariga ham ko‘p bor murojaat qiladi. Qishlog‘i tasvirida Vatan obrazini yaratadi. Shoirning “Bobolar yeri”[29] mavzusidagi she’rida kindik qoni to‘kilgan zaminga muhabbati izhor etiladi. She’r 6 banddan tashkil topgan bo‘lib uch qismga bo‘lingan. 1-qismda *Afriqo, Ovrupo, Arshi a’lo* so‘zlari vositasida tarixiylik tamoyili bo‘y ko‘rsatadi. She’rning 2-qismida Vatan obrazi tabiat unsurlari bo‘lmish *bug‘doyzor, dala, tuproq* va *hayotning o‘lish-tug‘ilish qonuniyati* asosida badiiy bo‘yoqlarda tasvirlab beriladi. She’r qismlari orasida tadrijiylik ko‘zga tashlanadi. 1-qism qadimgi “Bobolar yeri” bilan boshlangan bo‘lsa, 2-qismda avlodlar ildizi, tug‘ilishi bilan davom etadi. 3-qismda esa lirik qahramon “qirq yilda” birikmasi orqali yoshiga ishora qiladi. Bu ayni davrga ishoradir. Bundan tashqari, Vatan obrazidagi tuyg‘ular (*sevgi, mehr, hasrat, hayrat, qayg‘u, muhabbat, haqiqat*) va shaxslar (*ona, ota, bola*) timsoliga ko‘chadi va she’rga poetik ruh bag‘ishlaydi.

Adabiyotning asosiy obrazi va mavzusi-insondir. Zero, adabiyotshunos olim Izzat Sulton ta’kidlab o‘tganidek: “Inson adabiyotning tasvir predmetidir. Inson tasviri yo‘q joyda badiiy adabiyot yo‘q. “Inson tasviri”- butun boshli odamning ichki dunyosi, uning kechinmalari tasviri demakdir”[30]. Inson obrazi Eshqobil Shukur ijodining muhim qismini tashkil etadi. Shoir she’rlari tahlili jarayonida tarixiy-adabiy qahramonlar bilan bir qatorda shoirning yurtdoshlari, qishloqdoshlari obrazini o‘zida aks ettirgan shaxslar obraziga ham guvoh bo‘lamiz. Shu sababdan insonlar obrazini ham ikki turga bo‘lish mumkin:

1. *Tarixiy-adabiy qahramonlar obrazi.*
2. *Zamondosh insonlar obrazi.*

Eshqobil Shukur buyuk shaxslar, tasavvuf namoyondalari haqida ko‘plab she’riy asarlar yaratgan. Bu asarlarda ajdodlarimizning bizga qoldirgan boy merosi, aql-zakovati va bobolarimizning qahramonliklari madh etilgan. Hazrat Alisher Navoiyga bag‘ishlangan bir qancha she’rlar yozgan. Jumladan, “Boyqaro. 1501”[31] va “To‘qqizinchi fevral”[32] she’rlari shular jumlasidandir. Shoirning “Qadimgi bitiktoshlarga yozuvlar”[33] turkumida “Oltin yorug” bitikdoshi qahramoni, ochlikdan o‘layotgan yo‘lbarsga rahm qilib, o‘z jonini qurbon qilgan afsonaviy Mag‘astvi va Mahmud Koshg‘ariy obrazlari badiiy bo‘yoqlarda tasvirlanadi. Shuningdek, shoirning “Nasoyim ul muhabbatga sayr”[34] turkumida Uvays Qaraniy, Boyazid Bistomiy, Zunnun Misriy kabi ulug‘ shayxlarga bag‘ishlangan she’rlari ham mavjud. Eshqobil

[29] Шукуров Э. Кўз юмиб кўрганларим. –Тошкент: Akademnashr, 2013. – Б. 83.
[30] Sultonov I. Adabiyot nazariyasi. – Тошкент: O‘qituvchi, 2005. – B. 54.
[31] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – Б. 27.
[32] Shu muallif. Ko‘rsatilgan asar. – Б. 28.
[33] Shu muallif. Ko‘rsatilgan asar. – Б. 134.
[34] Shu muallif. Ko‘rsatilgan asar. – Б. 206.

Shukur ijodida zamonaviy insonlar obrazi o‘ziga xos talqinda uchraydi. Shoir o‘z she’rlarida inson obrazini *singil, ota, ona* kabi qarindoshlar siymosida; *bola, yigit, momo, chol* kabi yosh doirasida; *kelin, kuyov, bobodehqon, cho‘pon* kabi ijtimoiy holatidan kelib chiqqan holda tasvirlab beradi va insonning turfa xarakter-xususiyatlarini ochishda xalqona iboralardan foydalanadi.

Eshqobil Shukurning “Hamal ayvoni” to‘plamida singlisiga bag‘ishlov shaklida yozilgan ikkita she’r mavjud. Ular “Yangi yil she’ri” va “Singilga bag‘ishlov” deb nomlangan. “Yangi yil she’ri”[35] da singil obrazi onasidan qolgan yodgorlik sifatida talqin etilgan. Ikkinchi “Singilga bag‘ishlov”[36] she’rida lirik qahramon singil obraziga nisbatan bir qancha tavsiflardan foydalanadi: “mushtipar egachim”, “tilovchim”, “yaxshi-yomon kunda so‘rovchim”, “duogo‘yim”, “mushtiparim”, “oy kabi olisim”, “xolisim” kabi.

Eshqobil Shukur she’rlarida eng ko‘p uchraydigan obrazlardan yana biri bola timsolidir. Shoirning qator she’rlarida bolaning nafaqat yoshi balkim ijtimoiy holati ham yoritiladi. She’rlaridagi **“Yetim bola”, “Gung bola”, “Jinni bola”, “Kar bola”** obrazlarida yosh qalbning iztirob-u alamlari yoritib beriladi. Shoir ijodida kelin obrazi alohida ahamiyatga ega. U goh hayot davomchisi, goh sevimli yor, gohida oilaning rizq-u nasibasi sifatida she’rga ko‘chadi. Umuman olganda, kelin obraziga xalqimizda naslni, ro‘zg‘or saodatini yuzaga chiqaruvchi “shaxs” sifatida qaraladi. Eshqobil Shukurning “Ro‘zg‘or butligi”[37] she’rida ham kelin obrazi badiiy bo‘yoqlarda tasvirlanadi.

Shoir she’riyatida majoziy obrazlar asosan hayvonlar va qushlar vositasida ifodalanadi. She’rlarida jonivorlar hayotidan olingan, o‘quvchida lirik kayfiyat hosil qiluvchi topilmalar ko‘p. Masalan, ijodkorning “Ko‘z yumib ko‘rganlarim” kitobidan o‘rin olgan 26 qismlik “Ko‘z yumib ko‘rganlarim”[38] she’rining 10-qismida har chorshanbaga o‘tar kechi Payg‘ambar oroliga boruvchi ***yo‘lbars,*** 11-qismda Qirqqizning bir kechada oqargan sochlaridan yaralgan ***oq ilon***, 17-qismda ochiq derazaning raxiga qo‘nib duo qilayotgan ***qush***, 19-qismda bir ***it*** poyida cho‘kka tushgan ***nochor tuya,*** 21-qismda Odam Ato o‘g‘illariga o‘likni ko‘mishni o‘rgatgan ***qarg‘a*** hamda 25- qismida keltirilgan ***bo‘ri, kiyik, qo‘ng‘iz*** majoziy obrazlari turli badiiy bo‘yoqlarda ifodalangan. Masalan 25-qismda keltirilgan

*...Ikki **bo‘ri** ko‘rdim,*
yer talashardi.
*Ikki **kiyik** ko‘rdim,*
yor talashardi.
*Ikki **qo‘ng‘iz** ko‘rdim,*
go‘ng talashardi.
*Ikki **odam** ko‘rdim*
go‘r talashardi… misralarida qo‘llangan majoziy hayvon obrazlari “go‘r talashgan ikki odam”ning nafsoniy istak-xohishlariga ishora qilinganligi

[35] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – Б. 32.
[36] Shu muallif. Ko‘rsatilgan asar. – Б. 285.
[37] Shu muallif. Ko‘rsatilgan asar. – Б. 61.
[38] Шукуров Э. Кўз юмиб кўрганларим. –Тошкент: Akademnashr, 2013. – Б. 24.

oydinlashadi. Aytish mumkinki, hayvonlar vositasida insonga xos hislatlar ochib berilishi majoziy obrazning asosiy xususiyatlaridir.

Eshqobil Shukur she'riyatining obrazlar tizimiga nazar solar ekanmiz, xalqning urf-odatlarini o'zida mujassam etgan bir qator detal obrazlarga ham duch kelamiz. Masalan, *chanqovuz, chimildiq, beshik (tol beshik, qo'sh beshik, belanchak), kuyovmunchoq, keshta, so'zana, sochala* obrazlari xalqimizning o'zligi, urf-odatlari, unutilmas orzu-umidlari talqini sifatida namoyon bo'ladi.

Bobning ikkinchi paragrafida ***"Ijodkorning ramz qo'llash mahorati"*** masalasi tadqiq qilingan. Haqiqiy she'rni ramzlarsiz tasavvur etish qiyin. Ijodkor ifoda etmoqchi bo'lgan fikrni ramzlar asosida ko'chma ma'nodagi so'zlar yordamida ochib beradi. O'z o'rnida topib qo'llangan ramzlar asarning faqat bezagi hisoblanmaydi. Ular orqali so'zlarning ortiqcha "isrof" idan saqlanadi, "ramz obrazning mohiyatini oydinlashtiradi, shaklan yorqinlashtiradi, mazmunan chuqurlashtiradi, hissiy ta'sirchanligini kuchaytiradi[39]. Eshqobil Shukur ijodida qo'llangan ramzlarni shartli ravishda ikkiga tasnif qilish mumkin:

1. *An'anaviy ramzlar*
2. *Individual ramzlar*

Individual ramzlar deyilganda oldin adabiyotda mavjud bo'lmagan va eng asosiysi ijodkor mahorati, o'ziga xos badiiy tafakkurini ko'rsatib berish uchun xizmat qiluvchi, ma'lum ijodkor tomonidan "kashf etilgan" ramz tushuniladi.

Masalan, shoirning 4 banddan iborat, to'rtlik shaklida yozilgan "Ko'nglimni.." she'ri tahlilini ko'rib o'tamiz.

Ko'nglimni toshga yordim,
Toshlar sindi-ya chil-chil.
Suv ichgali ko'zimga
Qushlar qo'ndiya bir-bir.[40]

To'rtlikdagi **ko'ngil**-shoir iztirob-u dardlari, **tosh**-bu og'irlik ma'nosiga ishora, ya'ni og'ir tabiatli inson ramzi. Ko'rinadiki, har ikkisi ham an'anaviy ramz. Lekin oxirgi misrada lirik qahramonning "ko'zlariga suv ichgali qo'ngan" **qushlar**-individual ramz bo'lib, bu yerda o'zgalar holatidan qat'i nazar o'z manfaatlarini ustun ko'ruvchi insonlar ramzidir. Shoirning yana bir she'ri "Tinchlik xususida nutq" deb nomlanadi. Unda shoir tog' ramzini mahorat bilan qo'llaydi. Bilamizki, tog'-salobat, sabr-matonat, ulug'vorlik ma'nolarida azaldan mavjud. Demak, tog' ramzi mazkur she'rda pir-u ustozlar, suyanchiq insonlar ma'nosida badiiy bo'yoqlarda tasvirlanadi. Shoir she'rlarini tahlil qilar ekanmiz, o'tov ramziga ham bir necha bora duch keldik, u har gal mehrgo'sha inson ramzida qo'llangan. Ramziy obrazlarning qamrovi keng, Eshqobil Shukur ijodida keng qo'llangan ramzlardan biri qush ramzidir. Mazkur ramziy obrazning adabiyotga kirib kelishi xalq og'zaki ijodiga borib taqaladi. Misol uchun, qaldirg'och ramziy obraz sifatida mumtoz adabiyotdan tortib, to bugungi kun zamonaviy adabiyotda ham keng qo'llanilib kelinmoqda. Eshqobil Shukurning "Norboy aka marsiyasi"[41] she'rida qaldirg'och xokisorlik ramzida qo'llangan bo'lib,

[39] Жуматова Н. Ҳозирги ўзбек шеъриятида ранг билан боғлиқ рамзий образлар. Филол. фан. номз…дисс. – Тошкент, 2000. – Б. 10

[40] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – Б. 9.

[41] Shu muallif. Ko'rsatilgan asar. – Б. 24.

umr bo‘yi azob chekkan insonga ishora qilinadi. “Jimgina ishona boshlaysiz menga”[42] misrasi bilan boshlanuvchi she’rida esa Qaldirg‘och ramzi umid timsoli sifatida gavdalanadi. Eshqobil Shukur ijodida ko‘p uchraydigan ramzlardan yana biri guldir. Shoirning ko‘plab she’rlarida namozshomgul ramzi uchrashi diqqatimizni tortdi. Masalan, “O, uyatchan nomozshomgullar”[43] misralari bilan boshlanuvchi 5 bandlik she’rning har bandining birinchi qatori “O, uyatchan nomozshomgullar” undalmasi bilan boshlangan. 1-bandda gulga “she’rning dilbar singilchalari”, 3-bandda “Bibixonim qizi”, 4-bandda “go‘zallikning pok qizchalari” kabi o‘xshatishlar qilinadi. Shoirning “O, meni yig‘latma…”[44] she’rida ham nomozshomgul qayg‘uli inson ramzi sifatida badiiy bo‘yoqlarda tasvirlangan.

Dissertatsiyaning uchinchi bobi **“Folklorizmlar va badiiy ifoda uyg‘unligi”** deb nomlangan bo‘lib, dastlabki paragrafi ***“Folklorizmlar va lirik talqin sintezi”*** tadqiqiga bag‘ishlangan. Folklor va yozma adabiyot munosabati benihoya keng bo‘lib, milliy adabiyotning shakllanish va rivojlanishida xalq og‘zaki ijodining roli katta. Adabiyotshunoslikdan ma’lumki, yozma adabiyotga maqol, matal, iboralarning ko‘chirilishi - **oddiy folklorizmlar** hisoblanadi. Oddiy folklorizmlar she’riyat poetikasida asosiy o‘rin egallaydi. Oddiy folklorizmlarni shartli ravishda ikki turga ajratish o‘rinlidir. “Ya’ni xalq maqol va matal, obrazli xalqona badiiy ifodalar (idioma va boshqalar)ning aynan o‘zidek ishlatilishi asl oddiy folklorizmlar bo‘lsa, ularning ijodkor tomonidan qaytadan o‘zgartirishlarga uchrab, yangilanishi - qayta ishlangan oddiy folklorizmlarni tashkil etadi”[45]. Eshqobil Shukur ijodida oddiy folklorizmning har ikki turi faol uchraydi. Masalan, “Ruhning parvozi” she’rida “oy borib, omon qayt” frazealogik birligi, “Qarining o‘limi haqidagi xabardan so‘ng” she’ridagi qariya tilidan aytilgan *“imonini bersin”* o‘rta yosh inson tilidan aytilgan *“yoshin yashab, oshin oshadi”* birikmalari, “Ot aylanib…” misralari bilan boshlanuvchi she’rida *“Ot aylanib qozig‘ini topganda”* maqolining aynan qo‘llanilishi **oddiy folklorizmlar**ning betakror na’munasi sifatida shoirning folklorizmlarni qo‘llash mahoratini ko‘rsatgan. Eshqobil Shukur ijodida **qayta ishlangan oddiy folklorizmlar** ham salmoqli o‘rin egallagan bo‘lib, shoir she’rlarining g‘oyaviy jihatini va badiiyatini, poetik maqsadini ochib berish uchun qo‘llangan. Jumladan, Xalqimizda “Tushingni suvga ayt” degan naql bor. Eshqobil Shukur bu naqlni “Ko‘nglimni…”[46] misrasi bilan boshlanuvchi she’rida “Tushimni suvga aytdim” shaklida qo‘llaydi:

…Tushimni suvga aytdim.
Suvlar yondi-ya lov-lov.
Cho‘g‘ tergali tilimga
Qishlar qo‘ndiya birrov…

O‘z o‘rnini bilish ma’nosida qo‘llanadigan “hadini bilmoq” iborasi ham shakliy o‘zgarishga uchragan holda “Xudbinlik”[47] she’rida 2-shaxsga qaratilgan buyruq shaklida *“haddingni bil”* tarzida ishlatilgan. Folklorizmlarning biz yuqorida ko‘rib

[42] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. –Б. 13.
[43] Shu muallif. Ko‘rsatilgan asar. – Б. 17.
[44] Shu muallif. Ko‘rsatilgan asar. – Б. 111.
[45] Mamayusupova S. Shukur Xolmirzayev hikoyalarida folklorizmning o‘rni. Filol. fan. b. fals. dok...(PhD) diss. avtoref. –Jizzax, 2024. – B. 15.
[46] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – Б. 9.
[47] Shu muallif. Ko‘rsatilgan asar. – Б. 25.

o‘tgan oddiy turi bilan bir qatorda murakkab turi ham mavjud bo‘lib, B.Sarimsoqov uni tabiati va vazifasiga qarab: a) analitik folklorizm; b) sintezlashgan folklorizm; v) stilizatsiya xarakteridagi folklorizmlar tarzida uch guruhga bo‘ladi[48]. Mazkur tasnifga asoslangan holda Eshqobil Shukurning xalqona ruhdagi she’rlarini quyidagicha tasnif qilish mumkin:

analitik folklorizm asosidagi she’rlar;
sintezlashgan she’rlar;
stilizatsiya xarakteridagi she’rlar.

Analitik folklorizm asosidagi she’rlar. Folklorizmning bu turida ijodkor o‘z asarida xalq og‘zaki ijodi na’munasi hisoblangan biron-bir parchani qo‘llaydi. Masalan, Eshqobil Shukur “Buzoqning o‘limidan so‘ng”[49] she’rida sog‘im qo‘shig‘idan aynan namuna keltirib, she’r manzarasini yorqin ifodalashga erishadi:

Quvshab yegin o‘tingni,
Iyib bergin sutingni.
Sening bolang o‘libdi,
Xurmo bolang bo‘libdi,
“Ho‘sh-ho‘sh, enam-ov, ho‘o‘sh”.

Shu parchadan so‘ng shoir “Buzog‘i o‘lgan sigirni xotinlar shunday ovutishgan” deb izoh beradi. Darhaqiqat, manzara juda qayg‘uli: ayol befarzand, boz ustiga tuqqan sigiri buzog‘idan ayrildi. Shoir ana shu manzarani jonlantirish va ta’sirchan ifodalash uchun **“ho‘sh-ho‘sh”** qo‘shig‘idan parcha keltirib, analitik folklorizmni hosil qilgan. Bunday holni “Sumbula” nomli xalq qo‘shig‘ining stilizatsiyasi haqida ham ko‘rishimiz mumkin.

Sintezlashgan she’rlar. Sintezlashgan folklorizmda xalq og‘zaki ijodiga xos bo‘lgan ma’lum bir syujet ijodkor asariga singdirib yuboriladi. Sintez so‘zining qo‘shiluv, birikuv ma’nolarini bildirishi ham buning isbotidir. Masalan, shoirning “Go‘ro‘g‘li”[50] she’rida “Go‘ro‘g‘li” dostoni syujeti voqeligi ya’ni Go‘ro‘g‘lining qabrda tug‘ilishi tasviri orqali shoirlarga bo‘lgan qarash ochib berilgan. “Qiz qo‘shig‘i”[51] she’rida esa xalqimizning sevimli “Yoriltosh” ertagiga ishora qilinib, yoriltoshning qizning fig‘onidan yorilish syujeti she’rga ko‘chirilgan:

Yoriltoshlar yorildi,
Yorilmading sen.
Burum sochlar sorildi,
Burilmading sen…

Stilizatsiya xarakteridagi she’rlar. Stilizatsiyaviy folklorizmlarda ayni takror emas, balki xalqona uslub, xalqona pafos ustuvorlik qiladi. Bu kabi usulda yaratilgan asarlar xalqona shaklni yodga solishi bilan xarakterlanadi. Stilizatsion folklorizmlar ijodkor mahoratini, uning xalq ijodi bilimdoni ekanligini belgilovchi muhim vosita desak yanglishmagan bo‘lamiz. Ijodkor xalq og‘zaki ijodiga mansub janr, motiv, ohang yoki obrazni o‘z usulida, yangicha ko‘rinishda qayta yaratar ekan u nafaqat yozma

[48] Саримсоқов Б. Фольклоризмлар типологияси масаласига доир // Ўзбек тили ва адабиёти. – Тошкент, 1980. – 4-сон. – Б. 42-44.
[49] Шукуров Э. Яшил қушлар. – Тошкент: Ёзувчи, 1995. – Б. 84.
[50] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – Б. 114.
[51] Shu muallif. Ko‘rsatilgan asar. – Б. 73.

adabiyot rivojiga balki, ogʻzaki adabiyot umrboqiyligiga ham oʻz hissasini qoʻshgan hisoblanadi. Demak, xalq ogʻzaki ijodiga mansub asar syujeti, mazmuni, shakli, ohangi aynan saqlanib, yangicha usulda, shaklda yaratilgan asarlar stilizatsion folklorizmlarni vujudga keltiradi.

L.Sharipova stilizatsion folklorizmlar folklor janrlari (doston, ertak, afsona, rivoyat, qoʻshik, yigʻi, yoʻqlov, alla kabilar)ning asosiy motivlari va badiiy shaklini ifoda uslubini hamda ularga aloqador yuksak gʻoyaviy motivlarni, an'anaviy epik obrazlarni, koʻtarinki ritmni ijodiy oʻzlashtirish natijasida yuzaga keladi, deya ta'kidlaydi va stilizatsion folklorizmlarni shu asosda toʻrt turga boʻladi: 1. Janr stilizatsiyasi. 2. Motiv stilizatsiyasi. 3. Obraz stilizatsiyasi. 4. Ritm stilizatsiyasi[52].

Folklor janrlarini oʻzlashtirib, ularni yozma adabiyotga olib kirish **janr stilizatsiyasi** hisoblanadi. Yozma adabiyotimizda dastlab doston, maqol, topishmoq, yoʻqlov, yigʻi, keyinchalik yor-yor, alla kabi folklor janrlari stilizatsiya qilingan. XX asrning 70-80-yillari oʻzbek she'riyatida, xususan, Eshqobil Shukur ijodida ham ana shu an'ananing davomini koʻramiz. Shoirning "Mengim momoning yoʻqlovi"[53] nomli she'rida motam marosimiga aloqador yigʻi va yoʻqlov xarakteri namoyon boʻladi. Surgunga ketgan yaqinlari izidan Sibirga borgan momo oʻsha yurtlarda joni-omonatini topshirayotib, oʻz-oʻziga yoʻqlov aytadi. Voqelik sitilizatsiyasi yuzaga kelgan. Dissertatsiyada motiv stilizatsiyasi, obraz stilizatsiyasi, ritm stilizatsiyasiga Eshqobil Shukur she'rlari misolida batafsil toʻxtalingan.

Umuman olganda, Eshqobil Shukur folklorizmning turli shakllaridan unumli foydalangan holda oʻz she'rlarining ta'sir doirasini, teran mazmun, samimiylik, jozibadorlik, poetik ohangini oshirgan. Shu bilan birga xalq urf-odatlari, unutilayotgan an'analarni ham yozma adabiyotga mohirlik bilan koʻchiradi.

Bobning ikkinchi ***"Badiiy tasvir vositalari – soʻz poetik ifodasi omili"*** paragrafida Eshqobil Shukur ijodida qoʻllangan *lafziy, ma'naviy, mushtarak* san'at turlari tahlil etilgan. Adabiyotshunos Toʻxta Boboyev ta'rificha, **lafziy san'atlar** she'riy nutqdagi soʻzning tovushi bilan bogʻliq boʻlib, koʻproq shakl hodisasi sifatida koʻrinadi[54]. Demak, badiiy san'atning mazkur turida shakl ustuvorlik qiladi. Shoir ijodida lafziy san'atning *nido, tasdir, tasbe, tardi aks, ta'did, tarsi', takrir, mukarrar, alliteratsiya, anafora, epifora* kabi turlari uchraydi.

Adabiyotshunoslikdan ma'lumki, she'riy san'atlarning aynan lafziy turlari ijodkor yetkazmoqni maqsad qilgan gʻoya va fikrni yuksak badiiy shaklda oʻquvchi ongiga singdiradi. Shundan kelib chiqib, ta'kidlash joizki, shoir poetik mahoratining oʻziga xosligini ifodalashda she'rda qoʻllangan lafziy san'atlar muhim ahamiyatga ega. Ulardan biri "**tarsi"** badiiy san'atidir. Eshqobil Shukurning masnaviy shaklda yozilgan "Xalq ohangida"[55] she'rining besh baytida ushbu san'atning goʻzal na'munasini koʻrishimiz mumkin:

[52] Шарипова Л. XX асрнинг70-80-йиллари ўзбек шеъриятида фолклоризмлар. Филол. фан. д-ри...дисс. автореф. –Тошкент, 2008. – Б.88.
[53] Шукуров Э. Яшил қушлар. – Тошкент: Ёзувчи, 1995. – Б. 37.
[54] Бобоев Т. Шеър илми таълими. –Тошкент: Ўқитувчи, 1996. – Б. 237.
[55] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – Б. 92.

1-bayt:

1-misra	Oybulutning	orasidan	oyday	kelinlar	kelar
2-misra	Kunbulutning	orasidan	kunday	kelinlar	kelar

Ko‘rinadiki, birinchi misradagi so‘zlar ikkinchi misradagi har bir so‘z bilan parallel holda ohangdoshlik hosil qilib, tarsi’ni yuzaga keltirgan. Keyingi badiiy san’at-**tardi aks.** “Tardi aks (ar. - teskari qilib takrorlash) - bayt tarkibidagi ikki so‘z yoki birikmani avval muayyan bir tartibda keltirib, so‘ng ularning o'rnini almashtirib takrorlash san’ati. Mumtoz poetikaga doir manbalarda “aks”, “tabdil” nomlari bilan ham keladi”[56]. Bu san’atning ikki turi mavjud:

1. **Komil aks**-bunda so‘zlarning o‘zaro o‘rin almashinishi baytdagi birinchi va ikkinchi misra orasida kuzatiladi. Masalan, shoirning “Ruhim” she’rida:

1-misra	Men	**qushlarning**	*tushlarida*	ko‘rinay
2-misra	Men	*tushlarning*	**qushlarida**	ko‘rinay

2. **Maxraj aks**-bunda misraning o‘zidagi ikki so‘z o‘zaro almashinib qo‘llanadi. Masalan, “Sahro” she’rida tardi aksning bu turini uchratishimiz mumkin:

Dil	qayda,	**gul**	*qayda,*	*qayda*	**guliston?**

Eshqobil Shukur she’riyatida ko‘p uchraydigan lafziy san’atlardan biri **alliteratsiyadir**. “Bunda shoir o‘z fikrini ifodalash uchun yangroqdosh, ya’ni bir xil yangroq tovushga ega bo‘lgan so‘zlardan foydalanadi”[57].

Ijodkorning badiiy tafakkurini ifodalashda bu san’atning o‘rni beqiyosdir. Alliteratsiya jo‘shqinlik, ko‘tarinkilikni ifodalaydi. Eshqobil Shukur she’riyatining boshqa ijodkorlardan farqli tomoni ham jo‘shqinlik va xalqona pafosdadir. “Chimildiq”[58] she’rida alliteratsiyaning go‘zal na’munasini uchratamiz:

***S**ochala **s**ochingiz, **s**ochala*
***S**epini ochingiz, chechalar…*

Ko‘rinadi, yuqoridagi misralar ohangdoshligi **“s”** harfining takroridan hosil qilingan va she’rga ko‘tarinki ruh bag‘ishlagan. Ta’kidlash joizki, boshqa ijodkorlardan farqli ravishda shoir she’riyatida anaforaning **strofik** turini ko‘proq uchratamiz. Bu turda misralar to‘liqligicha takror holda qo‘llanadi. Ma’lumki, xalq qo‘shiqlarida strofik anafora keng qo‘llaniladi. Eshqobil Shukur she’rlarida aynan shu turning yetarlicha uchrashi ham xalqona ruh ustuvorligidandir. Eshqobil Shukur she’riyatida ma’naviy san’atlar ham salmoqli o‘rin egallaydi. Shoir she’riyatida *tashbeh, tazod, irsol-u masal, talmeh, laff va nashr, tashxis, intoq, tajohuli orif* kabi turlarini uchratamiz. Tashbehning individual hodisa ekanligini hisobga olsak, uning orginalligi ijodkor mahorati bilan o‘lchanadi.

Masalan, “Sholi qo‘riqchisi” she’rida chayla tuyaning o‘rkachiga o‘xshatiladi, bu, albatta, o‘ziga xos topilma. **“Irsol-u masal** (ar. maqol keltirish) she’riy baytda fikr qaymog‘ini tashuvchi, ayni paytda, judayam siqiq shakldagi maqollarni qo‘llash san’atidir”.[59]

[56] Yusupova D. Aruz vazni qoidalari va mumtoz poetika asoslari. – Тошкент: TA’LIM-MEDIA, 2019. – B. 159.
[57] Shu muallif. Ko‘rsatilgan asar. – B. 161.
[58] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – Б. 62.
[59] Umurov H. Adabiyotshunoslik nazariyasi. –Toshkent: A.Qodiriy nomidagi xalq merosi nashriyoti, 2004. – B. 170.

Eshqobil Shukurning “Ruhning parvozi” she’rida “Oy borib, omon qayt” frazealogik birligi orqali irsol-u masal san’atini hosil qilgan. “Yaratganga shukur…”[60] misralari bilan boshlanuvchi she’rida Masih, Momo Havo, Odam Ato timsollarini keltirish orqali talmeh san’ati yuzaga kelgan. **Laff va nashr** (ar, - yig‘ish va yoyish) - bunda shoir biror narsa yoxud hodisani oldin sanaydi, so'ng shu tartibda ularga tegishli o‘xshatishlarni tizib chiqadi[61]. Shoirning “Suv ustida, suvlar ustida…”[62] she’rining 3-bandida laff va nashr san’ati qo‘llangan:

…tosh ustida, toshlar ustida
Ko‘nglim erir oy kabi ma’yus.
Ishq faslida, hijron faslida
Yig‘la, **Bahor**, mening ismim – **Kuz..**

Ko‘rinadiki, yuqoridagi bandning uchinchi misrasidagi **“ishq fasli”** to‘rtinchi misradagi Bahorga, **“hijron fasli”** birikmasi esa Kuzga ishora qilinmoqda.

Dissertatsiyada bu kabi ko‘plab badiiy san’at turlari misollar asosida batafsil tahlil qilingan.

XULOSA

Eshqobil Shukur she’riyatida so‘zning badiiy vazifasi tadqiqiga bag‘ishlangan ushbu tadqiqot natijalaridan quyidagi ilmiy-nazariy xulosalarni chiqarish mumkin:

1. Eshqobil Shukur o‘ziga xos ohang va uslub bilan adabiyotimizga kirib keldi. Uning bitganlari xalqona dard, xalqchil hamda o‘zgacha yangi topilmalar hisoblangan obrazlar bilan ajralib turadi. Eshqobil Shukur she’riyatida xalq og‘zaki ijodiga xos sodda, lo‘nda ifoda usuli folklor ohanglari bilan uyg‘unlashib ketadi. Shoir she’riyatida qadimiy unutilgan musiqiy ohanglar yangidan jilolanib, asarlariga yuksak ma’no, yangicha ruh bag‘ishlaydi. Shoir lirikasida xalq og‘zaki ijodi an’analari ufurib turadi.
2. Eshqobil Shukur she’riy asarlarida masnaviy, musabba, muxammas, musaddas, mustasne’, marsiya, doston, qo‘shiq, bag‘ishlov, sonet kabi turli shakllarning go‘zal namunalari va janrlar xilma-xilligidan foydalangan. Masalan, “Hamal ayvoni” to‘plamida 2 ta marsiya bo‘lib, bular marsiyaning yig‘i-yo‘qlov turida yozilgan “Mengim momoning yo‘qlovi” va “Norboy aka marsiyasi”. Shoir ijodida qo‘shiqning marosim turiga kiruvchi “Alla” va “Yor-yor” turlarini ham uchratamiz. Sonet janrida yozilgan “Tilsiz shovullaydi uzun sochlaring…” misralari bilan boshlanuvchi she’rlari shular jumlasidandir.
3. Vatan va millat mavzusidagi she’rlar zamirida teran mohiyatni joylay bilishi, milliy ruhni mujassam etish salohiyati bilan alohida ajralib turadi. Shoir ijodida bolalik xotiralari, inson va tabiat, tinchlik, el-yurtga muhabbat, xalq hayoti va qadriyatlar bilan bog‘liq so‘nmas adabiy mavzularning yangicha ifodalarini kuzatamiz. Shoir lirikasida *Vatan va millat, erk va ozodlik, ishqiy* hamda *diniy-tasavvufiy* mavzudagi she’rlar salmoqli o‘rin egallaydi. Masalan, “Sochlari sumbul-sumbul…” to‘plamidan o‘rin olgan 66 ta she’rning 10 ga yaqinida Vatan va millat,

[60] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. –Б. 165.
[61] Yusupova D. Aruz vazni qoidalari va mumtoz poetika asoslari. – Тошкент: TA’LIM-MEDIA, 2019. – B. 167.
[62] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – Б. 18.

eldoshlari taqdiridan qayg‘urgan lirik qahramon ruhiy kechinmalari badiiy bo‘yoqlarda ifodalangan.

4. Shoirning tarixiy, diniy-tasavvufiy mavzudagi she’rlarida tarixiylik tamoyillari va me’yorlariga amal qilib, qahramonlar faoliyati, ichki dunyosi ochib berilgan. She’rlarida Shayx Uvays Qaraniy, Boyazid Bistomiy, Zunnun Misriy kabi ko‘plab obrazlar buning dalilidir. Jumladan, Shayx Uvays Qaraniyga bag‘ishlangan “O‘ttiz ikki tish dostoni”, “Nasoyimul muhabbatga sayr” turkumidagi “Uch ilm hikmati”, “Surat va siyrat”, “Yashil o‘lim”, “Uch ilm hikmati” kabi she’riy asarlar shular jumlasidandir.

5. Eshqobil Shukur she’riyatidagi obrazlar tizimini *Vatan va xalq, insonlar, majoziy* va *detal* obrazlar kabi tasnif asosida tadqiq qilindi. Shoir ijodidagi Vatan obrazi shunchaki ulug‘lanmaydi. Uning shonli o‘tmishi, buguni, kelajagi badiiy bo‘yoqlarda tasvirlanadi. “Mengim momoning yo‘qlovi”, “Ulg‘ayish”, “Boymoqlida bahor”, “Bobolar yeri” she’rlarida shoir Vatan obrazini xalq dardi, tarixi va o‘z tug‘ilib o‘sgan qishlog‘i bilan uzviylikda ifodalaydi.

6. Shoir she’rlarida tarixiy-adabiy obrazlar bilan bir qatorda shoirning yurtdoshlari, qishloqdoshlari obrazi ham she’rlarida yoritilganini ta’kidlash kerak. Shu sababdan ijodkor she’rlaridagi insonlar obrazini ham ikkiga tasnif qilib, *tarixiy-adabiy qahramonlar obrazi va zamondosh insonlar obrazi* tarzida tahlil qilindi. Jumladan, “Boyqaro. 1501” va “To‘qqizinchi fevral” she’rlarida Navoiy, “Qadimgi bitiktoshlarga yozuvlar” turkumida afsonaviy Mag‘astvi va Mahmud Koshg‘ariy, “Usmon Nosir” she’rida Usmon Nosir kabi tarixiy-adabiy obrazlar badiiy bo‘yoqlarda tasvirlanadi.

7. Eshqobil Shukur ijodida zamonaviy insonlar obrazi o‘ziga xos talqinda uchraydi. Shoir o‘z she’rlarida inson obrazini *singil, ota, ona, bola*, kabi qarindoshlar siymosida, *yigit, momo, chol* kabi yosh doirasida; *kelin, kuyov, bobodehqon, cho‘pon* kabi ijtimoiy holatidan kelib chiqqan holda tasvirlab, insonning turfa xarakter-xususiyatlarini ochishda xalqona iboralardan mahorat bilan foydalangan. She’rlarida bola obrazi asosiy ahamiyatga ega bo‘lib, “Yetim bola”, “Gung bola”, “Jinni bola”, “Kar bola” obrazlarida yosh qalbning iztirob-u alamlari badiiy tasviriy vositalar asosida yoritib berilgan.

8. Hayotiy parchalarni tipiklashtirish, asar xarakterini ochib berish, asarning emotsional ta’sir kuchini oshirishda detal obrazlar muhim o‘rin tutadi. Eshqobil Shukur ijodida qo‘llangan detal obrazlar o‘zining badiiy vazifasi bilan birga milliylik xususiyatiga ham ega. Masalan, *chimildiq, beshik, kuyovmunchoq, keshta, so‘zana* obrazlari xalqimizning o‘zligi, unutilmas urf-odatlari, orzu-umidlari talqini sifatida namoyon bo‘ladi.

9. Shoir ijodida ramzlar ham alohida ahamiyatga ega. Ular *a’nanaviy ramzlar* va *individual ramzlar* sifatida o‘rganildi. Ramzlarning an’anaviy turi keng qo‘llanganligini ta’kidlash kerak. Bu ramz turlaridan biri qush ramzidir. “Norboy aka marsiyasi” she’rida qaldirg‘och xokisorlik ramzida, “Men va musicha” she’ridagi musicha esa beg‘ubor inson ramzida tasvirlanadi. Ijodkorning tabiat hodisalari bilan bog‘liq qo‘llangan ramzlari salmoqli bo‘lib, “Hamal ayvoni” to‘plamidan o‘rin olgan “Qadimgi daftar yohud unutilgan ohanglar ohi” turkumining “Fasllar haqida ibtidoiy bitik” qismida fasllar ramz sifatida badiiy bo‘yoqlarda ifodalanadi.

10. She’riy asarlarning estetik qimmatini, ta’sirchanligini, emotsional ta’sirini oshiruvchi vositalardan biri badiiy san’atdir. Eshqobil Shukur ijodida badiiy san’atlarning lafziy, ma’naviy va mushtarak kabi guruhiga kiruvchi badiiy san’atlardan keng foyadalanilgan. Jumladan, shoirning “Ruhim” she’rida tardi aks san’atining nisbatan murakkab bo‘lgan *komil aks* va “Sahro” she’rida *maxraj aks* kabi turlari mahorat bilan qo‘llanilganini ta’kidlash kerak. Lafziy san’at turlari ichida takrorga asoslangan *anafora, epifora, takrir, mukarrar* kabi, qaytariqlarga asoslangan *qaytariq, tasbe, tasdir* kabi she’riy san’atlar uchraydi.

11. She’r tarkibida qo‘llangan paremiologik birliklar badiiy san’atlarning *irsol-u masal* turini hosil qilishda alohida ahamiyatga ega. Eshqobil Shukurning “Ruhning parvozi”, “Qarining o‘limi haqidagi xabardan so‘ng” kabi ko‘plab she’rlari tarkibida xalqimizga xos bo‘lgan maqol, matal va hikmatli so‘zlar qo‘llanilib, irsol-u masal badiiy san’atini hosil qilgan.

12. Eshqobil Shukur milliy she’riyatimiz tilini ancha boyitib, xalq tiliga yaqinlashtirdi. Xalqchil she’riy namunalar yaratdi. Yozma adabiyotimizda dastlab doston, maqol, topishmoq, yo‘qlov, yig‘i, keyinchalik yor-yor, alla kabi folklor janrlari stilizatsiya qilingan. Eshqobil Shukur ijodida ham ana shu an’ananing davomini ko‘rishimiz mumkin. Shoirning “Mengim momoning yo‘qlovi” she’rida motam marosimiga aloqador yig‘i va yo‘qlov xarakteri namoyon bo‘ladi.

13. Murakkab folklorizmlar tasnifiga asoslangan holda Eshqobil Shukur she’rlaridagi folklor an’analari *analitik folklorizm asosidagi she’rlar, sintezlashgan she’rlar, stilizatsiya xarakteridagi she’rlar* tarzida tasnif asosida o‘rganildi. Xalq og‘zaki ijodida *savol-javob, suhbat, aytishuv* shaklida yozilgan she’rlarni ko‘p uchratamiz. Bu kabi she’rlar iste’dodli shoir Eshqobil Shukurning “Qodir baxshi yodi”, “Yangi yil kechasi”, “Uchrashuv” she’rlarida namoyon bo‘lishini ta’kidlash kerak.

SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES DSC.03/30.12.2019.FIL.19.01 AT ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE

ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE

ERGASHOVA SADOQAT ESHMAMAT KIZI

THE ARTISTIC FUNCTION OF THE WORD IN THE POETRY OF ESHQABIL SHUKUR

10.00.02- Uzbek literature (20th Century Uzbek Literature and Contemporary Literary Process)

DISSERTATION ABSTRACT OF DOCTOR OF PHILOSOPHY (PhD) ON PHILOLOGICAL SCIENCES

Tashkent – 2025

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Scientific adviser:	**Pardayev Quldosh Uzakovich** Doctor of Philological sciences (DSc), professor
Official opponents:	**Yakubov Islamjon Akhmedjanovich** Doctor of Philological sciences, professor
	Togayeva Gulandom Jummayevna Candidate of Philological sciences, docent
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The defense of dissertation will take place on 16 april 2025 at 10:00 hours at a meeting of the Scientific Council DSc.03/30.12.2019.Fil.19.01 on the award of scientific degrees at Alisher Navo'i Tashkent State University of Uzbek Language and Literature. (Address: 100100, Tashkent city, Yakkasaroy district, Yusuf Xos Hojib street, 103. Phone: (99871) 281-42-44; Fax: (99871) 281-42-44, www.tsuull.uz; e-mail: monitoring@navoiy-uni.uz).

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(Protocol registered of # 01 on " 5 " 04 2025)

H.A. Dadaboyev
Chairman of the Scientific council awarding scientific degrees,
Doctor of philological sciences, professor

S. Kh. Muhamedova
Scientific secretary of the scientific council awarding scientific degrees,
Doctor of philological sciences, professor

N.A. Jabbarov
Chairman of the scientific seminar under the scientific council that grants scientific,
Doctor of philological sciences, professor

INTRODUCTION (PhD dissertation abstract)

The relevance and importance of the dissertation topic. In the development of world literature and literary-aesthetic thinking, such studies as the influence of form and content on the aesthetic value of the word, the development of poetic thinking, and the artist's skill are of great importance. It is more relevant than ever to continue and improve scientific work in this area at the level of modern requirements for literary studies. It is known that no field has the power and ability of literature to renew human thinking, to introduce a certain idea into his consciousness. This has a serious impact on the development of new human thinking in the 21st century, its rapid growth and renewal.

The artistic function of the word in world literature is a new analysis of the example of images and symbols and a deep understanding of its historical evolution. The study of the genre characteristics and thematic scope of creative poetry is also an important factor in determining the specific nature of the poetry of a particular era. The study of the artistic function of literature, a deep understanding of the literary environment, socio-spiritual life problems, and the determination of the laws inherent in the poetic thinking of man are of great importance. The task of a true artist is to promote hopeful ideas that ensure the future of humanity, and to create exemplary images that serve to express qualities such as goodness and kindness in their worldview.

The genre-formal research taking place in Uzbek poetry during the period of independence is not just an example of a creative and poetic experiment. The ongoing genre-formal research is also bearing good results, as it has become the desire of the poets, the spiritual and intellectual need. Indeed, in the work of poets, the discovery of humanity in people becomes a priority principle. In the new Uzbek poetry, the work of poets who expanded the scope of our artistic thinking with their sincere language, playful and sad, tense and calm melodies, and in the current Uzbek poetry, the work of poets who changed our worldview with their style, thinking, and views is widely manifested that has literary and aesthetic significance. “A hundred years ago, the great Uzbek poet Abdulhamid Sulaymon ogli-Cholpon had a fiery appeal: “If literature lives, the nation lives!” These deeply meaningful words, which have stood the test of life and history, have not lost their meaning and value even today. Indeed, as long as literature, art, and culture survive, the nation, the people, and all of humanity live happily”[63]. The works written during the years of independence are diverse, not repeating each other in terms of artistic and aesthetic level, subject content, and method of description and narration. Unlike many artists who created during this period, Eshqobil Shukur entered our literature with his own unique tone and style. His works are distinguished by images that are considered folk pain, folk and unique new discoveries. In Eshqobil Shukur's poetry, the simple, concise method of expression characteristic of folk oral art is combined with folklore melodies. He has a place in the development of Uzbek poetry as a sought-after, talented and versatile poet. Although dissertations, scientific articles, and literary portraits have been created about the creator, many issues such as

[63]Мирзиёев Ш.М. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният безавол яшайди // Халқ сўзи. – Тошкент, 2017, № 153.

the main features of the poet's work, including images and symbols, the function of the word, and the depiction of folk melodies, have not been studied as a separate object of research. This shows how important this dissertation is.

This dissertation research is based on the Decrees of the President of the Republic of Uzbekistan No. PF-4958 dated February 16, 2017 “On further improvement of post-secondary education”, No. PF-5847 dated October 8, 2019 “On approval of the Concept for the development of the higher education system of the Republic of Uzbekistan until 2030”, No. PF-5850 dated October 21, 2019 “On measures to radically increase the prestige and status of the Uzbek language as the state language”, as well as Resolutions No. PQ-3271 dated September 13, 2017 “On a comprehensive program of measures to develop the system of publishing and distributing book products, increase and promote the culture of reading and reading”, No. PF-3271 dated September 13, 2018 This dissertation research will serve to a certain extent in implementing the tasks set out in Resolution No. PQ-3652 of April 5 “On measures to further improve the activities of the Writers' Union of Uzbekistan”, the report of the President of the Republic of Uzbekistan at a meeting with representatives of the creative intelligentsia of Uzbekistan on August 3, 2017, the instructions to increase the influence of literature during his visit to the Alley of Writers in Tashkent on May 20, 2020, and other regulatory legal documents related to this activity.

The relevance of the research to the priority areas of development of science and technology in the Republic. The dissertation was completed in accordance with the priority direction of the republican science and technology development I. “Social, legal, economic, cultural, spiritual and educational development of an information society and a democratic state, development of an innovative economy”.

Level of knowledge of the topic. In Uzbek literary studies, numerous studies have been conducted on the interpretation of artistic images, the scope of the subject, lyrical experiences, folk pathos, and folklore traditions in studies written on lyrical works[64]. However, the scope of Eshqobil Shukur's poetry, its genre characteristics, the

[64] Шарафиддинов О. Замон – қалб –поэзия. –Тошкент: Ўз Давлат бадиий адабиёт нашриёти, 1962; Ғафуров И. Лириканинг юраги. Адабий ўйлар. –Тошкент: Ёш гвардия, 1982; Қаҳрамонов Қ. Адабий танқид: янгиланиш жараёнлари. –Тошкент: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси, 2009; Мамажонов С. Шеърият баҳсида. –Тошкент: Адабиёт ва санъат, 1982; Акрамов Б. Шеърият гавҳари (Лирикада образ муаммоси). –Тошкент: Адабиёт ва санъат, 1979; Қурбонбоев И.А. 90-йиллар ўзбек шеъриятида образлилик. Филол. фан. номз...дисс. –Тошкент: 2005; Ҳамдамов У. XX аср ўзбек шеърияти бадиий тафаккури тадрижининг ижтимоий-психологик хусусиятлари. Филол. фан. д-ри...дисс. автореф. –Тошкент: 2017; Жабборов Н. Маърифат надир? – Тошкент: Маънавият, 2010; o‘sha muallif. Адабиёт ва миллий маънавият. –Тошкент: Маънавият, 2015; o‘sha muallif. Замон. Мезон. Шеърият. –Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2015; o‘sha muallif. “Ўткан кунлар”да миллий руҳ ифодаси // Филология масалалари. –Тошкент: 2020, № 2. –Б. 35; Каримов Б. Жадид мунаққиди Вадуд Маҳмуд. –Тошкент: Университет, 2000; Жўрақулов У. Ҳудудсиз жилва. –Тошкент: Фан, 2006; Ғаниев И., Афоқова Н. Озод руҳ фалсафаси. –Тошкент: Фан, 2007; Саримсоқов Б. Фольклоризмлар типологиясига доир// Ўзбек тили ва адабиёти.-1980. –№4. –Б. 37-45; Собиров О. Фольлор анъаналар ҳақида мулоҳазалар// Ўзбек тили ва адабиёти.-1968. –№6. –Б. 24-27; Афоқова. Н. Абдулла Орипов лирикасида бадиий санъатлар. Филол. фан. номз…. дисс. – Тошкент, 1997. – Б. 14; Шарипова Л. XX асрнинг 70-80-йиллари ўзбек шеъриятида фолклоризмлар. Филол. фан. д-ри...дис. автореф. –Тошкент, 2008; Пардаев З. Истиклол даври шеъриятида халкона пафоснинг янгиланиши. Филол.фан.б. фалс.док....(PhD) дисс.автореф. –Тошкент, 2020; Тажибаева Л. Янги ўзбек шеърияти генезиси ва тараққиёт тамойиллари. Филол.фан.б. фалс.док...(PhD) дисс.автореф. –Урганч, 2023; Mamayusupova S. Shukur Xolmirzayev hikoyalarida folklorizmning o‘rni. Filol. fan.b. fals.dok...(PhD) diss.aftoref. –Jizzax, 2024; Ўсарова Л. Абдулла Орипов шеъриятида миллий руҳ ифодаси. Филол.фан.б. фалс.док...(PhD) дисс.автореф. –Тошкент: 2020; Абдулҳакимова О. Абдулла Орипов адабий-эстетик қарашлари. Филол.фан.б.фалс.док...(PhD) дисс. автореф. –Тошкент, 2022; Давлатова А. Абдулла Орипов

use of imagery and symbols, and the mastery of artistic means have not been studied as a special object of research in Istiqlol literary studies. However, there are studies on some aspects of the poet's work. For example, Uldona Abdurakhmonova's dissertation on the topic "The category of "amazement" in the poetry of Eshqobil Shukur and its binary nature"[65] examines the lyrical images, metaphors and allegories used in the poet's work, Dadakhon Mukhammadiyev's dissertation on the topic "The nature of metaphorical thinking in modern Uzbek poetry (based on the poems of Eshqobil Shukur and Abduvali Qutbiddin)"[66] examines the nature of metaphorical thinking in E. Shukur's poetry, Iroda Ernazarova's dissertation on the topic "Linguistic-cognitive analysis of the author's word creativity (on the example of Eshqobil Shukur's work)"[67] and Nigora Erkinova's dissertation on the topic "Linguopoetic study of Eshqobil Shukur's poems"[68] studies it from the point of view of linguistics. Also, literary critics such as Abdulla Ulugov[69], Qazoqboy Yuldoshev[70], Nurboy Jabborov[71], Bahodir Karimov[72], Qurdosh Qahramonov[73], Saydi Umirov[74], Rustam Musurmon[75], Komil Niyoz[76] have expressed their opinions about the poet's poetic skills and system of images in their books, articles, and literary discussions. In addition, such artists as Abdulla Oripov, Shavkat Rahmon, Asqad Mukhtor, Halima Khudoyberdiyeva, Erkin A'zam, Mirzo Kenjabek, Khurshid Davron, and Mahmud Sa'diy have expressed their opinions about the artistry of the poet's work[77]. In addition, in the article "Karvon qo'ng'irog'i"[78] by Odil Yakubov and in the preface written for the first poems of Eshqobil Shukur in the newspaper "O'zbekiston adabiyoti va san'ati"[79] by Usman Azim, the author's artistic skills and style of word use are discussed.

In this dissertation, unlike the above works, the topic is studied in a monographic manner for the first time.

The relevance of the research topic to the research plans of the higher education institution where the dissertation was completed. The dissertation was completed within the framework of the research plan of the Tashkent State University

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шеъриятида поэтик тафаккур тадрижи. Филол. фан. д-ри. ...дисс. –Тошкент, 2022.

[65] Abdurahmonova U. Eshqobil Shukur she'riyatida "hayrat" kategoriyasi va uning binarlik tabiati. Filol. fan. b. fals. dok...(PhD) diss. –Toshkent, 2024.

[66] Muxammadiyev D. Zamonaviy o'zbek she'riyatida metaforik tafakkur tabiati (Eshqobil Shukur va Abduvali Qutbiddin she'rlari asosida). Filol. fan. b. fals. dok...(PhD) diss. aftoref. –Toshkent, 2024.

[67] Эрназарова И. Муаллиф сўз ижодкорлигининг лисоний-когнитив таҳлили (Эшқобил Шукур ижоди мисолида). Филол. фан б. Фалс. док...(PhD) дисс. автореф. –Самарқанд, 2022.

[68] Erkinova N. Eshqobil Shukur she'rlarining lingvopoetik tadqiqi: Filol. fan. b. fals. dok...(PhD) diss. aftoref. –Toshkent, 2023.

[69] Улуғов А. Қалб қандили: адабий-танқидий мақолалар. Адабий портрет. Адабий-танқидий очерк: –Тошкент: Akademnashr, 2013. –288 б.

[70] Йўлдошев Қ. Ўзгаришлар доимийлиги // Шарқ юлдузи. –Тошкент, 2013. №3. – Б. 133-136.

[71] Жабборов Н. Замон. Мезон. Шеърият. –Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2015. – Б. 46.

[72] Каримов Б. Кўнглимни тошга ёрдим // Шарқ юлдузи. –Тошкент, 2022. №9. – Б. 109-116.

[73] Қаҳрамонов Қ. Қушдан илдиз олдим қанотни гулдан // Ўзбекистон адабиёти ва санъати. –Тошкент, 2014. №16. –Б. 4.

[74] Умиров С. Ашъорлари эш, қобил ижодкор // Ҳуррият. –Тошкент, 2016, 7-сентябр. № 36.

[75] Мусурмонов Р. Қақнус минқоридан таралган наво // Ёшлик. –Тошкент, 1991. №8. – Б. 46.

[76] https://oyina.uz/uz/article/70.

[77] https://kh-davron.uz/yangiliklar/eshqobil-shukur-haqida-eshqobil-shukur-sheriyat-kechasi.html.

[78] Ёқубов О. Карвон қўнғироғи // Ўзбекистон адабиёти ва санъати. –Тошкент,1988, 29 апрелъ.

[79] Азимов У. Оқ йўл. // Ўзбекистон адабиёти ва санъати газетаси. –Тошкент,1984, 19 декабрь.

of Uzbek Language and Literature named after Alisher Navoi within the framework of the topic “Conceptual Problems of the Study of Classical and Modern Uzbek Literature”.

The purpose of the research is to comprehensively study the author's skill in creating images, folk melodies, and the method of using artistic means, using the example of the lyrics of Eshqobil Shukur, and to reveal the author's potential for using words and his artistic mission.

Objectives of the study: To examine the influence of form and content on the aesthetic value of words in the poetry of Eshqobil Shukur, to scientifically substantiate the thematic classification and genre characteristics of his lyrics, to prove the ideological direction of his poems, the diversity of composition, and the special attention paid to folk melodies;

to classify and analyze the system of images and symbols in the poet's lyrics, to scientifically substantiate the poet's skill in creating images, to reveal the harmony of the creative spirit in the images and their contribution to the development of the literary and aesthetic thinking of the Uzbek people;

to demonstrate the artist's mastery of the use of artistic means, to prove the proportionality of the poet's spirit in artistic means of expression, and to scientifically substantiate the coverage of folklore traditions in his poems;

To determine that Eshqobil Shukur's lyrics skillfully use poetic means to create original images in the metaphorical reflection of the historical past and the image of ancestors.

The object of the research was selected as poetry collections by Eshqobil Shukur, such as “Yurakni o‘rganish” (1984), “Sochlari sumbul-sumbul” (1988), “Tungi gullar” (1989), “Yashil qushlar” (1995), “Hamal ayvoni” (2003), “Ko‘z yumib ko‘rganlarim” (2013).

The subject of the research consists of poetic form and content in the lyrics of Eshqobil Shukur, the classification and interpretation of images and symbols, the analysis of artistic works, folk melodies, religious-enlightenment, people and nation, freedom and liberty, nature, and romantic poems.

Research methods. Biographical, comparative-historical, hermeneutic, and statistical analysis methods were used to explore the topic of the dissertation.

The scientific novelty of the study is as follows:

On the example of Eshqobil Shukur's poems, the artistic function and aesthetic essence of the word are proven, the thematic classification and genre features of the poet's lyrics are determined, and the ideological direction of his poems, compositional color, and special attention to folk melodies are revealed;

the system of images and symbols in the poet's lyrics is determined, the poet's skill in creating images is based, and the harmony of the creative spirit in the images and his contribution to the development of the literary and aesthetic thinking of the Uzbek people are determined through examples;

the creator's skill in using artistic arts is determined, the proportionality of the poet's spirit in artistic means is proven, and the issue of reflecting folklore traditions in his poems is proven through examples;

It is scientifically proven that the metaphorical reflection of the historical past and the image of ancestors is reflected in the lyrics of Eshqobil Shukur, and that the poet skillfully used poetic figurative means and created original poems using various artistic techniques such as contrast, hyperbole, alliteration, simile, and characterization, which ensure the artistry of poetic images.

The practical results of the research are as follows:

It is proved that the main idea of Eshqobil Shukur's lyrics is connected with national artistic thought, social events in the history of the Uzbek nation, and that the national background of this poetic phenomenon serves for scientific research and the educational process;

As a result of the interpretation of the poet's lyrics in the context of national history, social ideals and artistic thought in the literary context, scientific conclusions regarding the depiction of values and the image of ancestors are of practical importance for the improvement of the spirituality, scientific and artistic thinking of the younger generation.

The classification and analysis of the system of images and symbols in the poet's lyrics are determined, and the poet's skill in creating images, the reflection of the harmony of the creative spirit in the images, and the artistic and aesthetic nature are scientifically substantiated. It is proved that Eshqobil Shukur's skill in using various artistic arts, the manifestation of the poet's purpose in artistic means, and the coverage of folklore traditions in his poems are of great importance for the development of the scientific and artistic thinking of the younger generation.

The reliability of research results is determined by the clear formulation of the problem, the reliance on accurate scientific sources in the presentation of scientific methods and theoretical data, the basis of the analyzed materials using scientific methods, the implementation of theoretical ideas and conclusions in practice, the confirmation of the results obtained by authorized organizations, and the analysis and interpretation based on modern scientific concepts of literary studies.

Scientific and practical importance of research results. The scientific significance of the study is explained by the fact that it renews and complements the theoretical views reached in studies on the biography and poetry of Eshqobil Shukur, and enriches scientific and theoretical views on the role of theme, genre and image in his poems, symbols and artistic arts, and the artistic and aesthetic function.

The practical significance of the study is that it can provide material for scientific research on the theoretical foundations of modern Uzbek poetry and the artistic function of the word in poetry, can be a source for lectures and practical classes in subjects such as "Literary Theory", "Modern Literary Process", "History of Uzbek Literary Studies" in the field of "Philology and Language Teaching (Uzbek Language)" in higher education institutions, and is also important in creating textbooks and teaching aids.

Introduction of research results. Based on the scientific results obtained in the study of the artistic function of the word in the poetry of Eshqobil Shukur:

on the example of Eshqobil Shukur's poems, scientific and theoretical conclusions on the artistic function and aesthetic essence of the word, the genre features

of the poet's lyrics and the ideological direction of his poems, the compositional variety, and the special attention paid to folk melodies were used in the practical project PZ-2020042022 on the topic "Creating a linguodidactical electronic platform of Turkish languages", carried out at the Alisher Navo'i Tashkent State University of Uzbek Language and Literature in 2021-2023 (reference number 04/1-3396 of the Alisher Navo'i Tashkent State University of Uzbek Language and Literature dated November 27, 2024). As a result, the conclusions on the artist's skill in using artistic means and images, the proportionality of the poet's psyche in artistic means, and the reflection of folklore traditions in his poems served to enrich the materials of the electronic platform;

the system of images and symbols in the poet's lyrics was identified, the scientific and theoretical conclusions on the basis of the poet's skill in creating images, the harmony of the creative spirit in the images, and his contribution to the development of the literary and aesthetic thinking of the Uzbek people were used in the practical project No. PZ-2020042022 on the topic "Creating a linguodidactical electronic platform of Turkic languages", carried out at the Alisher Navo'i Tashkent State University of Uzbek Language and Literature in 2021-2023 (reference number 04/1-3396 of the Alisher Navo'i Tashkent State University of Uzbek Language and Literature dated November 27, 2024). As a result, the materials of the electronic platform were enriched with scientific conclusions about the poet's mastery of artistic means of use, the classification of images, and the contribution of the creator to the development of the literary and aesthetic thinking of the Uzbek people;

scientific and theoretical conclusions on the issue of the national spirit in original works, where various artistic techniques such as contrast, hyperbole, alliteration, simile, and characterization are used, which ensure the artistry of poetic images in the poet's poems, were used in the practical project No. PF-201912258 on the topic "Creating a multilingual (Uzbek, Russian, English) electronic platform of Uzbek literature" carried out at the Alisher Navo'i Tashkent State University of Uzbek Language and Literature in 2021-2023 (reference book of the Alisher Navo'i Tashkent State University of Uzbek Language and Literature dated November 27, 2024 No. 04/1-3397). As a result, on the example of Eshqobil Shukur's poems, scientific materials on the artistic function and aesthetic essence of the word were used to prepare materials for the electronic platform;

scientific and theoretical conclusions on the metaphorical reflection of the historical past and the image of ancestors in the lyrics of Eshqobil Shukur and the analysis of poetic works of various genres, in which the poet skillfully used poetic figurative means, were used in the practical project No. PF-201912258 on the topic "Creating a multilingual (Uzbek, Russian, English) electronic platform of Uzbek literature", carried out at the Alisher Navo'i Tashkent State University of Uzbek Language and Literature in 2021-2023 (reference book of the Alisher Navo'i Tashkent State University of Uzbek Language and Literature No. 04/1-3397 dated November 27, 2024). As a result, the materials of the electronic platform were enriched with scientific materials on the thematic classification and genre characteristics of the poet's lyrics.

Validation of research results. The results of the dissertation were discussed at 9 scientific and practical conferences, including 5 international and 4 republican scientific and practical conferences.

Publication of research results. A total of 21 works on the topic of the dissertation, including 12 articles in scientific publications recommended for publication by the Higher Attestation Commission of the Republic of Uzbekistan on the main scientific results of doctoral dissertations, were published, including 6 in national and 6 in foreign scientific journals.

The size and structure of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and a list of references. The total volume of the research is 139 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction establishes the relevance and necessity of the topic, and provides information on the purpose, objectives, object, subject of the research, its relevance to the priority areas of development of science and technology, the scientific novelty of the research, its practical results, reliability, theoretical and practical significance of the results obtained, their implementation in practice, approval, published works, and the structure of the dissertation.

The first chapter of the dissertation is entitled **"The Influence of Form and Content on the Aesthetic Value of Words"** and the first paragraph examines ***"The Form and Genre Properties of the Poet's Poems".*** Just as a bird has two wings, a work of art has two wings - the unity of form and content. They always require each other. When we observe works on literary criticism, we observe the existence of different opinions on the issue of the classification of primary and secondary characteristics and components of form and content. Therefore, this diversity leads to the conclusion that the boundary between form and content and its division into structural elements is a conditional concept. Nevertheless, Toxta Boboyev's distinction between theme and idea as elements of content and type, genre, and poetic structure as phenomena of artistic form is justified[80]. In this section of the chapter, the main elements of form, genre features, meter and poetic forms, and their progressive development were revealed using the example of Eshqobil Shukur's poetry. It revealed that although binary and quatrain poetic forms predominated in Eshqobil Shukur's first collection, in his later collections there were poems in the form of *masnaviy, musabba*, *murabba*, *muxammas, musaddas, mustasne'* and various lines, and the formal development of the poet's poetry was studied. In particular, 8 muxammas are found in the poet's work. There is no assumed muhammas. Almost all of the poet's muhammas have a title. The titles served to reveal the poetic purpose of the poem. Eshqobil Shukur gives his compositions titles such as "So'nggi jadid", "Ulg'ayish", "Xotiralar", "Yo'qlov", "Alpomish ohanglarida". The poet's collection "Hamal Ayvoni" includes one musaddas, called "Subhi Sahar"[81]. Also, the collection "Hamal Ayvoni" ends with a nine-line poem form, which does not appear elsewhere in the book. This type of poetic form, known as **mustasne'** or **tasne'**, is a product of the creator's verbal power.

[80] Бобоев Т. Адабиётшунослик асослари. – Тошкент: Ўзбекистон, 2001. – Б. 519.
[81] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – Б. 270.

Another striking aspect of Eshqobil Shukur's poetry is the diversity of genres. This section also examines the poet's poems in the genres of *marsiya, doston, qo'shiq, bag'ishlov, sonet*. The lament-lament type (yig'i-yo'qlov) of lament in the poet's work is called "Mengim momoning yo'qlovi" which is sung in the lyrical hero's own language[82]. This march reflects the lamentation of the old woman Mengim, who was exiled from her homeland during the revolution, died abroad, and the septenary scale was chosen for the poem. Because short-syllabled lines are useful for revealing the intensity of the emotional and mental state. This march, consisting of 10 lines, is written in the form of a muhammas, with only the 9th line in the form of a mustasne'. At the end of each line, the line ***"Voy, Mengim-a, sho'r Mengim. Uvv!.. Uv"*** appears in the form of a refrain. This line arose under the influence of folk oral art and serves to increase the level of sadness of the march.

The fact that we see a beautiful example of the sonet genre, which is relatively complex in Western poetry, in the poet's work stands as another peak of creative skill. The poem, which begins with the lines "Tilsiz shovullaydi uzun sochlaring…"[83] consists of 4 lines, and the rhyme pattern is as follows: line 1 a-b-a-b, line 2 d-e-f-e, line 3 g-h-g, and line 4 h-g-h. Considering that the main requirement of a sonet is to consist of 4 parts, with the first two parts consisting of four lines and the last two parts consisting of three lines, it can be said that this sonet by Eshqobil Shukur fully meets the requirements of the genre.

The second paragraph of the chapter examines ***"Thematic classification of the poet's poetry".*** Literature is a special phenomenon that excites the human mind and consciousness, enriches the literary and aesthetic worldview. The viability of literature is measured by the scope of the creative skill and artistic thinking. It is worth noting that with the passage of time and the renewal of the era, changes are observed in the worldview of creators, and this, in turn, is reflected in their works. We can see such a variety of tones and themes in the works of creators of the 20th century. One of such creators is Eshqobil Shukur, a distinguished cultural worker in Uzbekistan. The poet is considered one of the leaders of the new generation that entered the literary field in the 80s of the 20th century. In the words of literary critic Qurdosh Qahramonov: "The poems of Eshqobil Shukur, a young talent who entered the creative field in the early eighties, were based on the scenes of the inner world. Although this world was manifested in various symbols, images, and forms, the main goal and purpose did not change - the leading theme remained the transformation of the soul, the search for identity"[84]. If we look at the poetry of Eshqobil Shukur, we see new expressions of enduring literary themes related to childhood memories, man and nature, peace, love for the homeland, and the life and values of the people.

Considering that the subject of a poem is an individual phenomenon, each poet writes his works on different topics. As time changes, the scope of topics also expands. Eshqobil Shukur's poems can be classified according to their subject as follows:

poems on the theme of homeland and nation;

[82] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – P. 36.
[83] This author. The book shown. – P. 144.
[84] Қаҳрамонов Қ. Қушдан илдиз олдим қанотни гулдан // Ўзбекистон адабиёти ва санъати. –Тошкент, 2014. №16.

poems on the theme of freedom and liberty;
poems on romantic themes;
poems on religious and mystical themes.

In about 10 of the 66 poems from Eshqobil Shukur's first collection, "Sochlari sumbul-sumbul..." published in 1988, we witness the spiritual experiences of a lyrical hero who grieves for his homeland, nation, and the fate of his compatriots. In poem "Minnatdorchilik"[85], the poet uses his own folk style and, by introducing the exclamation *"eldoshlarim"* in a patriotic sense, gives the poem a new poetic spirit and clearly expresses his feelings of gratitude to his compatriots through the word *"aylanay"*:

Eldoshlarim…
Jon desa jon bergan, eldoshlarim,
Aylanay bergan jonlaringizdan.
Menga Vatan bergan, eldoshlarim,
Aylanay bergan Vatanlaringizdan.

The poet's love for his homeland is depicted in artistic colors. In the following verses, he expresses his gratitude to his compatriots who gave him "qo'sh-qo'sh ko'ngillar", "juft-juft hurkak singillar", and "davra-davra og'a-inilar". In the poem "O'lmas askarlar"[86] in the 5th part of the series "Qadimgi bitik toshlarga yozuvlar", he "erects a monument" to the people who, despite the horrors of turbulent times, carried their homeland on their eyelashes, endured a thousand sufferings, and were oppressed by invaders. The "Orol"[87] quatrain from the poet's first collection also expresses the unity and solidarity of the people in artistic terms.

It is worth noting that the themes of freedom and liberty in the poet's work require a separate analysis. This is because Eshqobil Shukur does not simply put these themes on paper, but sets himself the goal of giving the reader a free spirit and free thought. In particular, the poem "Freedom", each of which consists of 6 parts and 9 verses, is evidence of our opinion[88]. In the first line of the poem*, "Bir parcha yuragim erk deb bo'zlagan"* takes on the burden of the entire poem. In the next line of the poem, the images of Qodiriy, who fought for freedom but was unjustly imprisoned, thirsting for freedom until the end of his life, "turma tuynugiga osilgan oyga eng so'ngi kitobini yozgan" and Usman Nasir, who "Sibir shamoliday uvillagan" are described. Such metaphors vividly embody the life path of the two creators before our eyes. In the fifth line of the poem, with just one quatrain, the life of the villagers who lost their identity, freedom, happiness, and their own lives due to the "cotton policy" is revealed through the image of a new groom.

…Yoshligim oy kabi balqqan pallada,
Sirlar tabassumday gullagan palla...
Kuyovlik kunlarim qoldi dalada,
Chimildig'im — dala, kelinim — dala.

[85] Шукуров Э. Сочлари сумбул-сумбул. –Тошкент: Адабиёт ва санъат, 1988. –Б. 10.
[86] This author. The book shown. – P. 35.
[87] This author. The book shown. – P. 57.
[88] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. –Б. 301.

And finally, in the last line, freedom, which is "the sun's treasure, the soul's body", "appears in the desert of the heart!" It is no coincidence that its appearance coincides with the dawn. Dawn is the beginning of a new life, a *"erkin tong"* in the lyrical hero's dream of a new era:

Yurak saharida ko'rinish berding,
Quyosh arzandasi, ko'ngil hulkari.
Keksaygan otamday men sari yurding,
Non reza –bolamday kelding men sari…

It is not for nothing that freedom appears to the lyrical hero as an aged father and a child. Here, the *"keksa ota"* is the freedom of the past, while the *"bola"* is the confidence in the freedom of the future.

Like all artists, the poet has many poems written with inner pain on the themes of love, devotion, affection, and love. The poet elevates this feeling to a higher level, revealing its various melodies. For example, in his poem "Sevgining bir kuni"[89], he skillfully uses melodies and repetitions that no one else has ever seen. In this poem, the poet imbues the verses with deep meanings. For a lover who is awake in love, the passage of time and even the rotation of the sky seem heavy. The poplars also sway and sing like lovers. The dawn has also slowed down, as if the whole earth is occupied with the dreams of lovers, as if the clock has slowed down, as if everything is moving slowly. It is not difficult to understand from the content and meaning behind it that the poet's poems have an educational value. The series "Nasoyimul muhabbatga sayr" consists of poems with a highly enlightening spirit for our people, and each line in the series is imbued with religious and mystical essence. The last part of the series is about Sheikh Zunnun Misriy and consists of 3 sections: **"Uch ilm hikmati", "Surat va siyrat", "Yashil o'lim".** The section "Uch ilm hikmati" defines the terms Knowledge, Repentance, Love, and Truth.

In general, it can be observed that the poet's poetry has a wide range of topics, his poems are rich in beautiful artistic means of expression, and the poet skillfully uses figurative expressions.

The second chapter of the dissertation is entitled **"Poetic expression of image and symbol"**. The first paragraph reveals the issue of ***"Improvement of the artistic image in the poet's poetry"***. We know that one of the main features of poetry is imagery. We observe the diversity of images in the poetry of Eshqobil Shukur. Sometimes it is a tree, sometimes a grass, a flower, sometimes a fierce deer and a wild tiger, harmless birds, singing-weeping stones and the sounds of a blooming flute, bringing soul to the poem. That soul is an image. As we observe the poet's work, from his first exercises, he strives for poetic expression, figurative expression, not just simple expression. After all, as literary scholar Bahodir Karim wrote, Eshqobil Shukur "... at the same time uses "fiery ices", incompatible word combinations. The nature of the poem raises them. The poem is decorated with meanings, secrets, moments. Sometimes perception is strained. There is a need to re-read, think and imagine"[90].

[89] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – Б. 14.
[90] Каримов Б. Кўнглимни тошга ёрдим // Шарқ юлдузи. –Тошкент, 2022. № 9. – Б. 112.

In order to more deeply understand and analyze the essence of the images found in Eshqobil Shukur's poems, they can be classified as follows:

1. The image of the homeland and the people.

2. The image of people

3. Figurative images.

4. Detailed images.

The poet often refers to the village of "Boymoqli", its hills, and picturesque gardens where he spent his childhood. In the description of the village, he creates an image of the Motherland. The poet's poem "Bobolar yeri"[91] expresses his love for the land where the umbilical cord blood was spilled. The poem consists of 6 lines and is divided into three parts. The poem consists of 6 lines and is divided into three parts. In the first part, the principle of historicity is emphasized through the words *Afriqo, Ovrupo, Arshi a'lo.* In the second part of the poem, the image of the Motherland is depicted in artistic colors based on the elements of nature: *wheat fields, soil, and the law of birth and death of life.* There is a gradual progression between the parts of the poem. Part 1 begins with the ancient "Bobolar yeri", while in Part 2 it continues with the roots and birth of generations. In Part 3, the lyrical hero refers to his age through the combination "in forty years". This is a reference to the same period. In addition, the emotions *(love, affection, longing, wonder, sadness, affection, truth)* and personalities *(mother, father, child)* in the image of the Motherland are transferred to the image, giving the poem a poetic spirit.

The main image and subject of literature is human. After all, as the literary scholar Izzat Sultan noted: "Human is the subject of literature. Where there is no image of human, there is no fiction. "Image of human" means the image of the inner world of a whole person, his experiences"[92]. The image of a person is an important part of Eshqobil Shukur's work. In the process of analyzing the poet's poems, along with historical and literary heroes, we also witness the image of individuals who reflect the image of the poet's compatriots and fellow villagers. For this reason, the image of people can also be divided into two types:

1.The image of historical and literary heroes.

2.The image of contemporary people.

Eshqobil Shukur created many poetic works about great personalities, representatives of Sufism. These works glorify the rich heritage left to us by our ancestors, their intelligence and the heroism of our grandfathers. He wrote several poems dedicated to Hazrat Alisher Navoi. In particular, the poems "Boyqaro. 1501"[93] va "To'qqizinchi fevral"[94] are among them. In the poet's series "Inscriptions on Ancient Inscriptions"[95] the hero of the "Oltin yorug'" inscription, the legendary Mag'astvi and Mahmud Kashgari, who sacrificed their lives in mercy for a tiger dying of hunger, are depicted in artistic colors. Also, in the poet's series "Nasoyim ul muhabbatga sayr"[96]

[91] Шукуров Э. Кўз юмиб кўрганларим. –Тошкент: Akademnashr, 2013. –Б. 83.
[92] Sulton I. Adabiyot nazariyasi. – Тошкент: O'qituvchi, 2005. –B. 54.
[93] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – Б. 27.
[94] This author. The book shown. – P. 28.
[95] This author. The book shown. – P. 134.
[96] This author. The book shown –P. 206.

there are poems dedicated to such great sheikhs as Uvays Qaraniy, Boyazid Bistomiy, Zunnun Misriy. In the work of Eshqobil Shukur, the image of modern people appears in a unique interpretation. In his poems, the poet describes the image of a person in the form of relatives such as sister, father, mother; in the age range such as child, young man, grandmother, old man; based on social status such as bride, groom, grandfather, shepherd, and uses folk expressions to reveal the various characteristics of a person.

Eshqobil Shukur's collection "Hamal Ayvoni" contains two poems written in the form of a dedication to his sister. They are titled "Yangi yil she'ri" and "Singilga bag'ishlov". In "Yangi yil she'ri"[97], the image of the sister is interpreted as a relic from her mother. In the second poem, "Singilga bag'ishlov"[98], the lyrical hero uses several descriptions of the image of a sister: "mushtipar egachim", "tilovchim", "yaxshi-yomon kunda so'rovchim", "duogo'yim", "mushtiparim", "oy kabi olisim" and "xolisim".

Another image that appears most frequently in Eshqobil Shukur's poems is that of a child. In a number of the poet's poems, not only the age but also the social status of the child are highlighted. The images of the **"Yetim bola"**, **"Gung bola"**, **"Jinni bola**", and **"Kar bola"** in his poems illuminate the suffering and pain of a young heart. The image of the bride is of particular importance in the poet's work. Sometimes she appears in the poem as the continuator of life, sometimes as a beloved partner, and sometimes as the family's livelihood. In general, the image of the bride is considered by our people as a "person" who creates offspring and the happiness of life. In Eshqobil Shukur's poem "The Immortality of Life"[99] the image of the bride is also depicted in artistic colors.

In the poet's poetry, figurative images are mainly expressed through animals and birds. The poet's poetry contains many findings taken from the lives of animals, which create a lyrical mood in the reader. For example, in part 10 of the 26-part poem "What I Saw with My Eyes Closed"[100] from the poet's book "What I Saw with My Eyes Closed", a ***tiger*** that goes to the Prophet's Island every Wednesday night, in part 11, a ***white snake*** that is created from the hair of a Qirqqiz that turned gray overnight, in part 17, ***a bird*** that sits on the open window sill and prays, in part 19, ***a helpless camel*** that crouched at the feet of ***a dog***, in part 21, ***a crow*** that teaches the sons of Adam to bury the dead, and in part 25, the figurative images of ***a wolf, deer,*** and ***beetle*** are expressed in various artistic colors. For example, in part 25

*…Ikki **bo'ri** ko'rdim,*
yer talashardi.
*Ikki **kiyik** ko'rdim,*
yor talashardi.
*Ikki **qo'ng'iz** ko'rdim,*
go'ng talashardi.
*Ikki **odam** ko'rdim*

[97] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – Б. 32.
[98] This author. The book shown. – P. 285.
[99] This author. The book shown. – P. 61.
[100] Шукуров Э. Кўз юмиб кўрганларим. –Тошкент: Akademnashr, 2013. –Б. 24.

go‘r talashardi… it becomes clear that the figurative animal images used in the verses refer to the sensual desires of “two men who fought over a grave”. In general, the main features of the figurative image are the disclosure of human characteristics through animals.

When we look at the system of images in Eshqobil Shukur's poetry, we also encounter a number of detailed images that embody the traditions of the people. For example, *chanqovuz, chimildiq, beshik (tol beshik, qo‘sh beshik, belanchak), kuyovmunchoq, keshta, so‘zana, sochala* and other images are an interpretation of the identity, traditions, and unforgettable dreams and hopes of our people.

The second paragraph of the chapter examines the issue of ***”The creator's skill in using symbols”.*** It is difficult to imagine a true poem without symbols. The creator reveals the idea he wants to express using figurative words based on symbols. Symbols used in their place are not just an ornament to the work. They save the author from excessive “waste” of words, “the symbol clarifies the essence of the image, brightens the form, deepens the content, and enhances its emotional impact”[101]. The symbols used in Eshqobil Shukur's work can be conditionally classified into two:

1. Traditional symbols

2. Individual symbols

Individual symbols are understood as symbols that did not previously exist in literature, and most importantly, serve to demonstrate the artist's skill and unique artistic thinking, and are “discovered” by a particular artist.

For example, let's look at the analysis of the poet's poem “Ko‘nglimni...”, which consists of 4 lines and is written in quatrains:

Ko‘nglimni toshga yordim,
Toshlar sindi-ya chil-chil.
Suv ichgali ko‘zimga
Qushlar qo‘ndiya bir-bir.[102]

The ***ko‘ngil*** in the quatrain is the poet's suffering and pain, the ***tosh*** is a reference to the meaning of heaviness, that is, a symbol of a person with a heavy nature. It seems that both are traditional symbols. But in the last line, the ***qushlar*** that “ko‘zlariga suv ichgali qo‘ngan” are an individual symbol, here they are a symbol of people who prioritize their own interests regardless of the situation of others. Another poem by the poet is called “Tinchlik xususida nutq”. In it, the poet skillfully uses the symbol of a mountain. We know that mountains have existed since ancient times in the meanings of strength, patience, and greatness. So, the symbol of a mountain is depicted in this poem in the sense of mentors and supportive people. While analyzing the poet’s poems, we also encountered the symbol of a mountain several times, which is always used as a symbol of a kind person. The scope of symbolic images is wide, and one of the symbols widely used in Eshqobil Shukur’s work is the symbol of a bird. The introduction of this symbolic image into literature dates back to folk oral literature. For example, the swallow has been widely used as a symbolic image in classical literature

[101] Жуматова Н. Ҳозирги ўзбек шеъриятида ранг билан боғлиқ рамзий образлар. Филол. фан. номз…дисс. – Тошкент, 2000. – Б. 10

[102] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – Б. 9.

and even in modern literature today. In Eshqobil Shukur's poem "Norboy aka marsiyasi"[103] the swallow is used as a symbol of humility, referring to a person who has suffered throughout his life. In the poem that begins with the line "Jimgina ishona boshlaysiz menga"[104] the symbol of the swallow is embodied as a symbol of hope. Another symbol that often appears in Eshqobil Shukur's work is the flower. The presence of the symbol of the prayer flower in many of the poet's poems caught our attention. For example, the first line of each stanza of a 5-line poem that begins with the lines "O, uyatchan nomozshomgullar"[105] begins with the exclamation "Oh, shy flowers." In line 1, the flower is compared to "the charming sisters of poetry", in line 3, to "the daughter of Bibikhanim", and in line 4, to "the pure girls of beauty". In the poet's poem "O, meni yig'latma…"[106] the marigold is also depicted in artistic colors as a symbol of a sad person.

The third chapter of the dissertation is entitled **"Harmony of Folklorisms and Artistic Expression"**, and the first paragraph is devoted to the study of ***"Synthesis of folklorisms and lyrical interpretation".*** The relationship between folklore and written literature is very broad, and the role of folk oral creativity in the formation and development of national literature is great. It is known from literary studies that the transfer of proverbs, sayings, and expressions to written literature is considered **simple folklorisms.** Simple folklorisms occupy a key place in the poetics of poetry. It is appropriate to conditionally divide simple folklorisms into two types. "That is, the use of folk proverbs and sayings, figurative folk artistic expressions (idioms, etc.) in their original form is considered original simple folklorisms, while their re-formation and renewal by the creator constitutes processed simple folklorisms."[107] Both types of simple folklorisms are actively found in the work of Eshqobil Shukur. For example, the phraseological unit "oy borib, omon qayt" in the poem "Ruhning parvozi", the combinations *"imonini bersin"* from the language of the old man in the poem "Qarining o'limi haqidagi xabardan so'ng" and "yoshin yashab, oshin oshadi" from the language of the middle-aged person, the exact use of the proverb "*Ot aylanib qozig'ini topganda*" in the poem beginning with the lines "Ot aylanib…" as a unique example of **simple folklorisms** showed the poet's skill in using folklorisms. In Eshqobil Shukur's work, **simple folklorisms that were reworked** also occupied a significant place, and were used to reveal the ideological aspect and artistic quality of the poet's poems, as well as the poetic purpose. For example, in our country there is a proverb "Tell your dream to the water". Eshqobil Shukur uses this metaphor in the form "I told my dream to the water" in his poem, which begins with the line "Ko'nglimni…"[108]:

…Tushimni suvga aytdim.
Suvlar yondi-ya lov-lov.
Cho'g' tergali tilimga
Qishlar qo'ndiya birrov…

[103] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. –Б. 24.
[104] This author. The book shown. – P. 13.
[105] This author. The book shown. – P. 17.
[106] This author. The book shown. – P. 111.
[107] Mamayusupova S. Shukur Xolmirzayev hikoyalarida folklorizmning o'rni. Filol. fan. b. fals. dok...(PhD) diss. avtoref. –Jizzax, 2024. –B. 15.
[108] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. –Б. 9.

The expression “hadini bilmoq”, which is used in the sense of knowing one's place, has also undergone a formal change and is used in the poem “Xudbinlik”[109] as an order addressed to the 2nd person in the form of *“haddingni bil”*. Along with the simple type of folklorisms that we have seen above, there is also a complex type, which B.Sarimsoqov divides into three groups depending on its nature and function: a) analytical folklorism; b) synthesized folklorism; c) folklorisms of a stylized nature[110]. Based on this classification, Eshqobil Shukur's folk-inspired poems can be classified as follows:

poems based on analytical folklore;
synthesized poems;
poems of a stylized nature.

Poems based on analytical folklore. In this type of folklorism, the author uses a fragment of folk art in his work. For example, Eshqobil Shukur, in his poem “Buzoqning o‘limidan so‘ng”[111] uses a milking song as an example, thus vividly expressing the poetic landscape:

Quvshab yegin o‘tingni,
Iyib bergin sutingni.
Sening bolang o‘libdi,
Xurmo bolang bo‘libdi,
“Ho‘sh-ho‘sh, enam-ov, ho‘o‘sh”.

After this passage, the poet comments, “This is how women comforted a cow whose calf had died”. Indeed, the scene is very sad: a woman is childless, and her cow, which had just given birth, lost her calf. In order to revive and effectively express this scene, the poet created analytical folklorism by quoting an excerpt from the song **“*ho‘sh-ho‘sh*”.** We can also see this in the stylization of the folk song “Sumbula”.

Synthesized poems. In synthesized folklore, a certain plot characteristic of folk oral art is incorporated into the work of the creator. The fact that the word synthesis means joining, combining is also proof of this. For example, in the poet's poem “Go‘ro‘g‘li”[112], the reality of the plot of the epic “Go‘ro‘g‘li”, that is, the image of Go‘ro‘g‘li's birth in a grave, reveals the view of poets. The poem “Qiz qo‘shig‘i”[113] refers to our people's beloved fairy tale “Yoriltosh”, and the plot of the Yoriltosh bursting from the girl's chest is copied into the poem:

Yoriltoshlar yorildi,
Yorilmading sen.
Burum sochlar sorildi,
Burilmading sen…

Poems of a stylized nature. In stylized folklorisms, not repetition, but folk style, folk pathos prevail. Works created in this way are characterized by their reminiscence of folk forms. We will not be mistaken if we say that stylized folklorisms are an

[109] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. – Б. 25.
[110] Саримсоқов Б. Фольклоризмлар типологияси масаласига доир // Ўзбек тили ва адабиёти. – Тошкент, 1980. – 4-сон. – Б. 42-44.
[111] Шукуров Э. Яшил қушлар. – Тошкент: Ёзувчи, 1995. –Б. 84.
[112] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. –Б. 114.
[113] This author. The book shown. –P. 73.

important means of determining the skill of the creator, his knowledge of folk art. When a creator recreates a genre, motif, melody or image belonging to folk oral art in his own way and in a new form, he contributes not only to the development of written literature, but also to the survival of oral literature. Therefore, works created in a new way and form, while preserving the plot, content, form, and melody of a work belonging to folk oral art, give rise to stylized folklorisms.

L. Sharipova emphasizes that stylized folklorisms arise as a result of the creative mastery of the main motifs and artistic form of folklore genres (epic, fairy tale, myth, narrative, song, elegy, lament, alla, etc.), as well as the high ideological motifs associated with them, traditional epic images, and uplifting rhythm, and on this basis, stylized folklorisms are divided into four types: 1. Genre stylization. 2. Motive stylization. 3. Image stylization. 4. Rhythm stylization[114].

The adoption of folklore genres and their introduction into written literature is considered **genre stylization.** In our written literature, folklore genres such as epic, proverb, riddle, lament, and later yor-yor, alla were stylized. We see the continuation of this tradition in Uzbek poetry of the 70s-80s of the 20th century, in particular in the work of Eshqobil Shukur. The poet's poem “Mengim momoning yo‘qlovi”[115] shows the character of mourning and mourning associated with the mourning ceremony. The grandmother, who went to Siberia following her relatives who had gone into exile, laments to herself while entrusting her soul to those lands. A stylization of reality has occurred. The dissertation discusses in detail the stylization of motifs, stylization of images, and stylization of rhythm using the example of Eshqobil Shukur's poems.

In general, Eshqobil Shukur, by effectively using various forms of folklorism, has increased the scope of influence, depth of content, sincerity, charm, and poetic tone of his poems. At the same time, he skillfully transfers folk customs and forgotten traditions into written literature.

The second paragraph of the chapter, ***“Artistic means of expression – a factor of poetic expression of the word”*** analyzes the *verbal, spiritual,* and *collective* arts used in Eshqobil Shukur’s work. According to literary critic Toxta Boboyev, **verbal arts** are related to the sound of words in poetic speech and are seen more as a form phenomenon[116]. So, in this type of artistic art, form takes precedence. In the poet's work, there are such types of verbal art as *nido, tasdir, tasbe, tardi aks, ta’did, tarsi’, takrir, mukarrar, alliteratsiya, anafora, epifora*. It is known from literary studies that it is the verbal types of poetic art that instill in the reader's mind the idea and thought that the creator aims to convey in a highly artistic form. Based on this, it is worth noting that the verbal arts used in poetry are important in expressing the uniqueness of the poet's poetic skill. One of them is the art of **“tarsi”**. We can see a beautiful example of this art in five verses of Eshqobil Shukur's poem "Xalq ohangida"[117], written in the form of a masnavi:

[114] Шарипова Л. XX асрнинг70-80-йиллари ўзбек шеъриятида фолклоризмлар. Филол. фан. д-ри...дисс. автореф. –Тошкент, 2008. – Б.88.
[115] Шукуров Э. Яшил қушлар. – Тошкент: Ёзувчи, 1995. –Б. 37.
[116] Бобоев Т. Шеър илми таълими. –Тошкент: Ўқитувчи, 1996. –Б. 237.
[117] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. –Б. 92.

1-bayt:

1-line	Oybulutning	orasidan	oyday	kelinlar	kelar
2-line	Kunbulutning	orasidan	kunday	kelinlar	kelar

It seems that the words in the first line are in parallel with each word in the second line, creating a harmony, creating a tarsi. The next artistic art is **tardi aks**. “Tardi aks (ar. - reverse repetition) is the art of repeating two words or combinations in a verse in a certain order, then replacing them. In classical poetic sources, it also comes under the names “aks” and “tabdil”[118]. There are two types of this art:

1. **Komil aks** is the alternation of words between the first and second lines of a couplet. For example, in the poet's poem "Ruhim":

1-line	Men	**qushlarning**	*tushlarida*	koʻrinay
2-line	Men	*tushlarning*	**qushlarida**	koʻrinay

2. Mahraj aks - in this, two words in the poem itself are used interchangeably. For example, in the poem "Sahro" we can find this type of tardi aks:

Dil	qayda,	**gul**	*qayda,*	*qayda*	**guliston?**

One of the most common verbal arts in Eshqobil Shukur's poetry is **alliteration**. “In this, the poet uses words that are similar in sound, that is, have the same consonant sound, to express his idea”[119].

The role of this art in expressing the artistic thought of the creator is incomparable. Alliteration expresses enthusiasm, excitement. What distinguishes Eshqobil Shukur's poetry from other creators is its enthusiasm and folk pathos. We find a beautiful example of alliteration in the poem “Chimildiq”[120]:

***S**ochala **s**ochingiz, **s**ochala*
***S**epini ochingiz, chechalar…*

It seems that the melodiousness of the above verses is created by the repetition of the letter **“s”** and gives the poem a cheerful spirit. It is worth noting that, unlike other creators, we find the strophic type of anaphora more often in the poet's poetry. In this type, the verses are repeated in their entirety. It is known that strophic anaphora is widely used in folk songs. The sufficient occurrence of this type in the poems of Eshqobil Shukur is also due to the priority of the folk spirit. Spiritual arts also occupy a significant place in the poetry of Eshqobil Shukur. In the poet's poetry, we find such types as *tashbeh, tazod, irsol-u masal, talmeh, laff va nashr, tashxis, intoq, tajohuli orif*. Considering that tashbeh is an individual phenomenon, its originality is measured by the skill of the creator.

For example, in the poem “Sholi qoʻriqchisi”, a camel is likened to a camel's back, which is certainly a unique invention. “Irsol-u masal (proverb) is the art of using proverbs in a poetic verse that convey the essence of thought and at the same time are very concise”[121].

In Eshqobil Shukur's poem “Ruhning parvozi”, he created the art of allegory through the phraseological unit "Oy borib, omon qayt" In the poem, which begins with

[118] Yusupova D. Aruz vazni qoidalari va mumtoz poetika asoslari. – Тошкент: TA’LIM-MEDIA, 2019. – B. 159.
[119] This author. The book shown. –P. 161.
[120] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. –Б. 62.
[121] Umurov H. Adabiyotshunoslik nazariyasi. –Toshkent: A.Qodiriy nomidagi xalq merosi nashriyoti, 2004. –B. 170.

the lines “Thank the Creator...”[122], the art of talmeh is created by bringing the images of Christ, Eve, and Adam. **Laff and nashr** (to collect and spread) - in this case, the poet first lists something or an event, and then in this order lists the analogies related to them. In the 3rd line of the poet's poem “On the waters, on the waters...”[123], the art of allegory and nashr is used:

…tosh ustida, toshlar ustida
Ko‘nglim erir oy kabi ma’yus.
Ishq faslida, hijron faslida
Yig‘la, **Bahor**, mening ismim – **Kuz..**

It seems that the combination **“ishq fasli”** in the third line of the above paragraph refers to Spring in the fourth line, and the combination **“hijron fasli”** refers to Autumn.

The dissertation analyzes many such types of artistic art in detail based on examples.

CONCLUSION

The following scientific and theoretical conclusions can be drawn from the results of this study, which is dedicated to the study of the artistic function of words in the poetry of Eshqobil Shukur:

1. Eshqobil Shukur entered our literature with his own unique tone and style. His works are distinguished by images that are considered folk pain, folk and unique new discoveries. In Eshqobil Shukur's poetry, the simple, concise way of expression characteristic of folk oral art is combined with folklore melodies. In the poet's poetry, ancient, forgotten musical melodies are re-polished, giving his works a high meaning and a new spirit. The traditions of folk oral art are breathed into the poet's lyrics.

2. In his poetic works, Eshqobil Shukur used beautiful examples of various forms and a variety of genres, such as *masnaviy, musabba, muxammas, musaddas, mustasne’, marsiya, doston, qo‘shiq, bag‘ishlov, sonet*. For example, in the collection “Hamal ayvoni” there are 2 marsiya, these are “Mengim momoning yo‘qlovi” and “Norboy aka marsiyasi”, written in the yigi-yoqlov type of marsiya. In the poet's work, we also find the types of songs “Alla” and “Yor-yor”, which belong to the ritual type of song. His poems, which begin with the lines “Tilsiz shovullaydi uzun sochlaring...”, written in the sonet genre, are among them.

3. Poems on the theme of the homeland and nation are distinguished by their ability to embody the national spirit and deep essence. In the poet's work, we observe new expressions of eternal literary themes related to childhood memories, man and nature, peace, love for the people, people's life and values. Poems on the theme of the *homeland*, *nation*, *freedom*, *love* and *religious-mystical themes* occupy a significant place in the poet's lyrics. For example, out of 66 poems from the collection “Sochlari sumbul-sumbul…”, about 10 express the spiritual experiences of the lyrical hero, who grieves for the fate of the homeland and nation, his compatriots, in artistic colors.

4. In the poet's poems on historical, religious and mystical themes, the activities and inner world of the heroes are revealed, adhering to the principles and

[122] Шукуров Э. Ҳамал айвони. –Тошкент: Шарқ, 2002. –Б. 165.
[123] This author. The book shown. –P. 18.

norms of historicism. Many images in his poems, such as Sheikh Uvays Qaraniy, Boyazid Bistomiy, Zunnun Misriy, are evidence of this. In particular, the poetic works dedicated to Sheikh Uvays Qaraniy “O‘ttiz ikki tish dostoni”, “Uch ilm hikmati” in the “Nasoyimul muhabbatga sayr” series, “Surat va siyrat”, “Yashil o‘lim” are among them.

5. The system of images in Eshqobil Shukur's poetry was studied based on the classification of *Motherland and people, people, figurative* and *detailed* images. The image of the Motherland in the poet's work is not simply glorified. Its glorious past, present, and future are depicted in artistic colors. In the poems “Mengim momoning yo‘qlovi”, “Ulg‘ayish”, “Boymoqlida bahor”, “Bobolar yeri”, the poet expresses the image of the Motherland in unity with the pain of the people, its history, and the village where he was born and raised.

6. It should be noted that in the poet's poems, along with historical and literary images, the poet's compatriots and fellow villagers are also depicted in his poems. For this reason, the image of people in the poet's poems was also classified into two and analyzed as *the image of historical* and *literary heroes* and the image of contemporary people. For example, Navoi is depicted in the poems " Boyqaro. 1501" and “To‘qqizinchi fevral”, the legendary Mag‘astvi and Mahmud Kashgari in the series “Qadimgi bitiktoshlarga yozuvlar”, and Usman Nasir in the poem “Usmon Nosir” are depicted in artistic colors.

7. In the work of Eshqobil Shukur, the image of modern people appears in a unique interpretation. In his poems, the poet describes the image of a person in the form of relatives such as *sister, father, mother, child*, in the age group such as *young man, grandmother, old man*; based on social status such as *bride, groom, grandfather, shepherd*, skillfully using folk expressions to reveal the various characteristics of a person. The image of a child is of primary importance in his poems, and in the images of “Yetim bola”, “Gung bola”, “Jinni bola”, “Kar bola”, the suffering and pain of a young heart are illuminated based on artistic means.

8. Detailed images play an important role in typifying life fragments, revealing the character of the work, and increasing the emotional impact of the work. The detailed images used in Eshqobil Shukur's work, along with their artistic function, also have a national character. For example, the images of *chimildiq, beshik, kuyovmunchoq, keshta, so‘zana* are manifested as an interpretation of the identity, unforgettable traditions, dreams and hopes of our people.

9. Symbols are also of particular importance in the poet's work. They were studied as *traditional symbols* and *individual symbols.* It should be noted that the traditional type of symbols was widely used. One of these types of symbols is the bird symbol. In the poem “Norboy aka marsiyasi”, the swallow is depicted as a symbol of humility, and in the poem “Men va musicha” the musicha is depicted as a symbol of a flawless person. The symbols used by the creator in connection with natural phenomena are significant, and in the “Fasllar haqida ibtidoiy bitik” section of the “Qadimgi daftar yohud unutilgan ohanglar ohi” series from the “Hamal ayvoni” collection, the seasons are represented as symbols in artistic colors.

10. One of the means of increasing the aesthetic value, expressiveness, and emotional impact of poetic works is artistic art. Eshqobil Shukur's work widely uses artistic arts that belong to the verbal, spiritual, and mixed groups of artistic arts. In particular, it should be noted that the poet skillfully used relatively complex types of the art of tardi aks such as *komil aks* in the poem “Ruhim” and *maxraj aks* in the poem “Sahro”. Among the types of verbal art, there are poetic arts such as *anaphora, epiphora, takrir, mukarrar* based on repetition, and poetic arts such as ritrik, tasbe, tasdir based on repetition.

11. Paremiological units used in the composition of the poem are of particular importance in creating the *irsol-u masal* of artistic works. Many of Eshqobil Shukur's poems, such as “Ruhning parvozi” and “Qarining o‘limi haqidagi xabardan so‘ng” use proverbs, sayings, and wise sayings typical of our people, creating the irsol-u masal of artistic works.

12. Eshqobil Shukur greatly enriched the language of our national poetry and brought it closer to the people's language. He created folk poetic models. In our written literature, folklore genres such as epic, proverb, riddle, yoqlov, yig’i, and later yor-yor, alla were stylized. We can see the continuation of this tradition in Eshqobil Shukur's work. The poet's poem “Mengim momoning yo‘qlovi” reflects the nature of the mourning ceremony and the loss of the deceased.

13. Based on the classification of complex folklorisms, folklore traditions in Eshqobil Shukur's poems were studied based on the classification of poems based on *analytical folklorism, synthesized poems* and *poems of a stylized nature.* In folk oral literature, we often encounter poems written in the form of questions and *answers, conversations,* and *sayings.* It should be noted that such poems are manifested in the poems of the talented poet Eshqobil Shukur such as “Qodir baxshi yodi”, “Yangi yil kechasi”, “Uchrashuv”.

НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.Fil.19.01 ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ

ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ

ЭРГАШОВА САДОКАТ ЭШМАМАТ КИЗИ

ХУДОЖЕСТВЕННАЯ ФУНКЦИЯ СЛОВА В ПОЭЗИИ ЭШКАБИЛА ШУКУРА

10.00.02 - Узбекская литература (узбекская литература XX века и современный литературный процесс)

АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ

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Научный руководитель:	**Пардаев Кулдош Узокович** доктор филологических наук (DSc), профессор
Официальные оппоненты:	**Якубов Исламджон Ахмеджанович** доктор филологических наук, профессор
	Тогаева Гуландом Джуммаевна кандидат филологических наук, доцент
Ведущая организация:	**Ташкентский государственный педагогический университет**

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Х.А.Дадабоев
Председатель Научного совета по присуждению ученых степеней, доктор филологических наук, профессор

С.Х.Мухамедова
Ученый секретарь Научного совета по присуждению ученых степеней, доктор филологических наук, профессор

Н.А.Жабборов
Председатель научного семинара при Научном совете по присуждению ученых степеней, доктор филологических наук, профессор

Введение (аннотация диссертации доктора философии (PhD))

Актуальность и необходимость темы диссертации. В развитии мировой литературы и литературно-эстетического мышления важное значение приобретают такие исследования, как влияние формы и содержания в поэзии созидателя на эстетическую ценность слова, опыт поэтического мышления, мастерство творца. Актуально продолжать и совершенствовать научную работу в этом направлении на уровне сегодняшних требований, предъявляемых к литературоведению. Как известно, ни одна область не обладает такой силой и возможностями, как литература, в обновлении мышления человека, в привитии в его сознание определенной идеи. А это значит, что новый XXI век окажет серьезное влияние на развитие человеческой мысли, ее стремительному росту и обновлению.

В мировой литературе художественная функция слова по-новому анализируется на примере образов и символов, и исследуется на предмет глубокого понимания исторической эволюции. Изучение жанровых особенностей и предметной области поэзии созидателя также является важным фактором в определении специфического характера поэзии того или иного периода.

Важное значение приобретает изучение художественной задачи литературы, глубокое осмысление проблем литературной среды, общественно-духовной жизни, установление закономерностей, присущих поэтическому образу мышления человека. А задача настоящего художника-выдвигать многообещающие идеи, обеспечивающие будущее человечества, создавать поучительные образы, служащие выражению в их мировоззрении таких качеств как доброта.

Жанровые и формальные поиски, происходящие в узбекской поэзии периода независимости, остаются не просто образцами творческого опыта-поэтического экспресса. Постоянные жанровые и формальные поиски дают хорошие результаты и потому, что становятся заповедью сердца, духовно-интеллектуальной потребностью поэтов. Действительно, в творчестве поэтов приоритетным принципом становится открытие человечности в человеке. Литературно-эстетическую ценность представляет творчество поэтов, чей искренний язык в новой узбекской поэзии игрив и угрюм, и своим напряженным, спокойным тоном расширяет масштабы нашего художественного мышления и вносит изменения в наше мировоззрение своим стилем, мышлением и взглядами на современную узбекскую поэзию. “Сто лет назад великий узбекский поэт Абдулхамид Сулейман оглы — Чулпан вышел на поле с призывом: “Если литература живет, то нация живет!”. Эти слова с глубоким смыслом, прошедшие испытания жизнью и историей, не утратили своей значимости и ценности и до сегодняшних дней. Действительно, когда литература, искусство и культура живут, нация и народ, все человечество живут благоустроенно”[124]. Произведения, написанные в годы независимости, разнообразны и по

[124]Мирзиёев Ш.М. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният безавол яшайди // Халқ сўзи. – Тошкент, 2017, № 153.

художественно-эстетическому уровню, и по содержанию темы, и по способу изображения и повествования одно не повторяет другое. В отличие от многих созидателей, творивших в этот период, Эшкабил Шукур вошел в нашу литературу с неповторимым колоритом и стилем. Для его работ характерны образы народной боли, народности, а также новые находки. В поэзии Эшкабила Шукура простой, лаконичный способ выражения, свойственный устному народному творчеству сливается с фольклорными мелодиями. Ему принадлежит место в развитии узбекской поэзии как начинающему, талантливому и разностороннему поэту. Хотя о творчестве созидателя создаются диссертации, научные статьи, литературные портреты, но многие вопросы, касающиеся основных характеристик творчества поэта, включая образы и символы, функцию слова, образность народных тонов, как отдельного объекта исследования не изучаются. Это показывает, насколько актуальна данная диссертация.

В качестве объекта исследования были выбраны такие сборники стихов Эшкабила Шукура, как “Yurakni o‘rganish” (1984), “Sochlari sumbul-sumbul” (1988), “Tungi gullar” (1989), “Yashil qushlar” (1995), “Hamal ayvoni” (2003), “Ko‘z yumib ko‘rganlarim” (2013)

Научная новизна исследования заключается в следующем:

На примере стихов Эшкабила Шукура доказана художественная функция и эстетическая сущность слова, определены тематическая классификация и жанровые особенности лирики поэта, выявлена идейная направленность его стихов, композиционное многообразие, особое внимание уделено народным мелодиям;

в лирике поэта выявлена система образов и символов, в основе которой лежит умение поэта создавать образы, а в образах-гармония духа созидателя и его вклад в развитие литературно-эстетического мышления узбекского народа;

выявлено умение созидателя пользоваться художественными средствами, доказана соразмерность психики поэта в художественных изобразительных средствах, на примерах доказан вопрос освещенности фольклорной традиции в его стихах;

В лирике Эшкабила Шукура доказано метафорическое отражение образа исторического прошлого и предков, и научно обосновано, что поэт, умело используя поэтические изобразительные средства создает оригинальные стихи, опираясь на различные художественные искусства, такие как противоречие, преувеличение, толкование, сравнение, атрибуция, которые обеспечивают художественность поэтических образов.

Введение результатов исследования. На основе научных результатов, полученных при исследовании художественной функции слова в поэзии Эшкабила Шукура:

в научно-практическом проекте под номером PZ-2020042022 “Создание лингводидактической электронной платформы тюркских языков”, выполненном в 2021-2023 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои, были использованы научно-теоретические выводы о художественной функции и эстетической сущности

слова на примере стихотворений Эшкобила Шукура, жанровых особенностях его лирики, концептуальной направленности его стихов, композиционной яркости, а также об особом внимании к народным мотивам. (Справка No 04/1-3396 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои 2024г 27ноября). В результате мастерство автора в использовании художественных образов и средств, гармония его поэтической психологии, а также освещение фольклорных традиций в его стихах послужили основой для обогащения материалов электронной платформы;

определена система образов и символов в лирике поэта, основанная на умении поэта создавать образы, гармонии творческого духа в образах и вкладе в развитие литературно-эстетического мышления узбекского народа, которая послужила выводом, использованный в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2021 2023г под номером PZ-2020042022 в практическом проекте на тему “Создание лингводидактической электронной платформы тюркских языков” (справка №04/1-3396 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои 27 ноября 2024 года). В результате материалы электронной платформы обогатились научными выводами об умении поэта использовать художественные изобразительные средства, классификации образов, вкладе художника в развитие литературно-эстетического мышления узбекского народа;

из научно-теоретических выводов по проблеме национального духа в оригинальных произведениях, обеспечивающих художественность поэтических образов в стихотворениях поэта, таких как контраст, преувеличение, сравнение, уточнение использовались в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2021- 2023г под номером PF-201912258 в практическом проекте на тему «Создание многоязыковой (на узбекском, русском, английском языках) электронной платформы» (справка №04/1-3397 Ташкентский государственный университет узбекского языка и литературы имени Алишера Навои 27 ноября 2024 г). В результате на примере стихов Эшкабиля Шукура при подготовке материалов электронной платформы были использованы научные материалы, связанные с художественной функцией и эстетической сущностью слова;

из научно-теоретических выводов относительно метафорического отражения исторического прошлого и образа предков в лирике Эшкабила Шукура и анализа поэтических произведений различных жанров, в которых поэт умело использовал поэтические изобразительные средства, выполненных в 2021-2023г под номером PF-201912258 в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в практическом проекте «Создание многоязыковой (на узбекском, русском, английском языках) электронной платформы узбекской литературы» (справка №04/1-3397 Ташкентский государственный университет узбекского языка и литературы имени Алишера Навои 27 ноября 2024г). В итоге материалы электронной

платформы пополнились научными материалами, связанными с тематической классификацией и жанровыми свойствами лирики поэта.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, вывода, списка использованной литературы. Общий объем исследования составляет 139 страницы.

E’LON QILINGAN ISHLAR RO‘YXATI
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